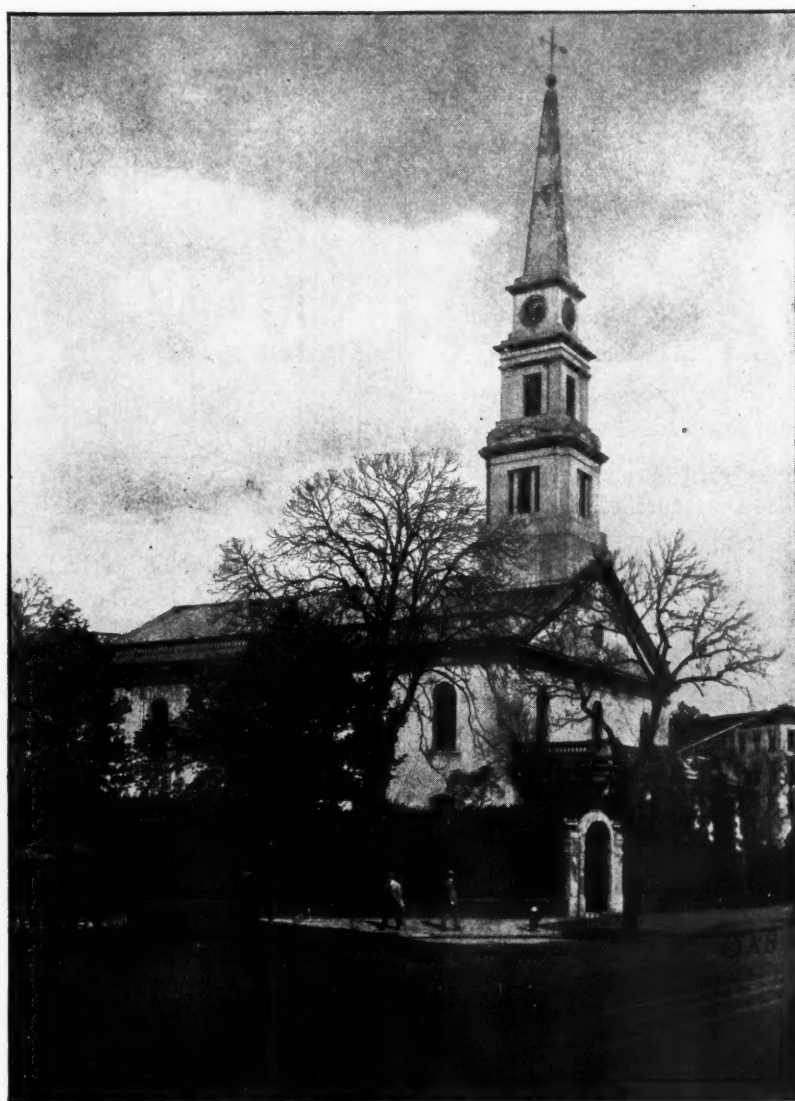


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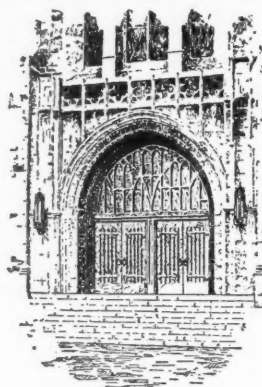
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## REPERTOIRE AND REVIEWS

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### Christmas Music

A1C — Dr. Roland DIGGLE: "*Christmas Cradle Song*," Ef, 2p. e. (Pond, 8¢). Text from Spanish. A melody of good character for unison singing by junior choir.

\*AMC — English, ar.C.Lefebvre: "*Here we come a-wassaling*," Ef, 9p. me. (Galaxy, 16¢). In 6-8 rhythm, a jolly song for the men, with considerable flavor.

\*AC — French & Swiss, ar.L.M.Noss: "*Eight Swiss and French Carols*," 44p. e. (Galaxy, \$1.00). A variety of styles and moods, with an interesting preface telling how the Carol Society was founded at Yale university "to recover, publish, or circulate old Christmas carols and to encourage carol-singing." This is the 17th volume produced by the Carol Society. The source of each of the eight carols is given. English texts. The eight are: "*Ye shepherds awake*," "*Come gentle sleep*," "*There came of old*," "*Beautiful with every beauty*," "*Child upon the bay*," all Swiss; and these French: "*Oh happy night*," "*Joseph and the shopkeeper*," "*The folk that live in Chastres*."

\*AM5C — German, ar.C.Lefebvre: "*To us in Bethlem City*," Af, 4p. e. (Galaxy, 12¢). A delightfully simple and genuine piece of music for men's voices as an accompaniment, with soprano (or tenor) carrying the melody as a solo. Real music in it.

\*AW3C — Indian, ar.F.Guenther: "*'Twas in the moon of wintertime*," Am, 6p. e. (Gray, 12¢). Text from 1641. Source is the Huron Indians.

4+C — Erma H. MIRANDA: "*On barren hills the shepherds*," Fsm, 7p. u. md. (J. Fischer & Bro., 15¢). Text by Irving Maurer. A number with high contrasts, largely in minor mood, with a smashing fff climax on the last chord. Something unusual for expert choirs.

\*AW3C — Negro, ar.F.Guenther: "*Go tell it on the mountain*," Fm, 5p. me. (Gray, 12¢). A grand little piece of Christmas music, with occasional jazz rhythms, sane harmonies, a nice melody, and lots of rhythm. Real music, not pretense.

\*AWC & \*AM3C — Swiss, ar.C.Dickinson: "*O night-ingle awake*," Bf, 6p. e. (Gray, 12¢). Also published for mixed voices and various other groups, but text and music combine most effectively in the version for women's voices, which is dainty, charming, and entirely delightful.

AC — J. M. TATTON: "*Come Christians sing*," Af, 2p. e. (Birchard, 10¢). Text by Composer. In 6-8 rhythm and hymn style, for one of the junior groups.

AW3+C — Mario Castelnovo-TEDESCO: "*Lo the Messiah*," A, 15p. d. (Galaxy, 16¢). English and Latin texts. Obviously conceived especially for a chorus of women's voices rather than for any other medium, and in that it is excellent; quite long, piano accompaniment in such style that it seems the Composer was writing for a concert program rather than a Christmas service. Wants big rather than dainty voices for some of its effects.

\*AM5C — Tyrolean, ar.C.Lefebvre: "*Out of the Orient crystal skies*," Af, 3p. u. e. (Galaxy, 12¢). And the subtitle is "*Falan-Tiding-Dido*." For men's voices as an accompaniment to a solo by soprano. Mostly an um-pah accompaniment over an exceedingly simple melody—the kind of music no musician of the upper-crust would ever think of using anywhere but in his Christmas program. Yet if we really want to make the congregation feel the Christmas story, here's a piece of music to do the trick. Try sopranos in unison instead of a solo soprano; melody dare not be too thin. Nothing else in his Christmas repertoire just like this one.

\*AMC — Welsh, ar.G.Mead: "*Dark the night*," Am, 5p. md. (Galaxy, 15¢). Text by Rev.W.Lloyd, melody by Canon O. Jones. A serious but short anthem, in minor key, solemn and strong.

A2C — Dorothy WESTRA: "*Jesus Christ is born today*," Df, 4p. me. (Gray, 10¢). Text by Composer. Written really for unison junior choir, but there's an added under-voice if it's needed.

AC — Dr. D. McK. WILLIAMS: "*The Stork*," Dm, 6p. e. (Gray, 12¢). Old English text. Very solemn and reserved, in the mood of ancient times.

### CHRISTMAS VOCAL SOLOS

Vera EAKIN: "*What of that midnight long ago*," F, 5p. D-F. (Galaxy, 50¢). A graceful, charming song for any soprano or tenor with a bit of feeling for music.

Powell WEAVER: "*Joy to the world*," D, 5p. F-G. (Galaxy, 50¢). Isaac Watts text. A strong song, rather for bass or baritone than smaller-toned tenor.

### General Service Music

A — Walter H. ANGELL: "*I heard the voice of Jesus say*," G, 7p. u. e. (Birchard, 15¢). Text by H.Bonar. Built on a good theme that is handled with skill to develop a coherent and worthy setting of the text; it begins softly, rises to a climax, and ends softly.

\*A — Bach, ar.E.S.Barnes: "*All people that on earth do dwell*," C, 21p. me. (G. Schirmer, 20¢). From Cantata 28. The stately and familiar theme marches along in easy tempo and against it the other voices carry their counterpoint, also in an easy pace, two notes against one of the theme. It will strike the congregation as being already familiar to them, and the choir will have no difficulties. It thus is an exceptionally good number for every choir. It can be used every year for all time to come. A fine study for composers too, showing how to attain continuity without running into dead-end streets.

\*A2 — Bach, ar.C.Lefebvre: "*Jesu Joy of man's desiring*," G, 7p. e. (Galaxy, 15¢). From Cantata 147, and all right for junior choirs, for the voices sing a stately chorale against a mildly figured accompaniment which continues through the measures where the voices rest between sentences, in typical Bach fashion. The more we use music of this kind, the sooner will we learn how to write effectively for voices. Easy; any choir can do it.

A — Arthur BERGH: "*Jubilate Deo*," G, 8p. b. e. (Birchard, 15¢). A straightforward easy setting of the text, useful in any praise service.

AO — Richard Keys BIGGS: "*Mass in Honor of St. Cecilia*," 24p. u. e. (J. Fischer & Bro., voice-parts 35¢, full score 80¢). Latin text only. An excellent setting that at all times keeps in mind the function of music in the Catholic service for which it was written; though entirely unaccompanied it offers no difficulties. Music for the service's sake, as it should be.

AS — George BLAKE: "*Sweet word of peace*," Gm, 5p. s. me. (Ditson, 15¢). Text by G.Watson. Especially appropriate for a funeral service, and evidently written to hold the music back strictly to the purpose of its text; a good setting that will be effective not only at funeral services but for all similar memorial occasions.

A — Maurice GARABRANT: "*Office of Holy communion*," A, 6p. u. me. (Gray, 12¢). A simple, concise, worthy setting.

AW3 — Robert W. GIBB: "*Guard Well Thy Trust America*," Ef, 6p. e. (Birchard, 15¢). Text by C.T.Curtis. A simple setting of a wholesome text that should be thought about in these evil days of confiscation in America and butchery in Europe. Can civilization be saved? Not if we refuse to work for it on Sundays as well as during the weekdays. As music, this number is all good enough; as text it is unusually wholesome.

A — Philip JAMES: "*Day is gently sinking*," A, 8p. b. e. (Galaxy, 15¢). Text by Wordsworth. An excellent anthem, with difficulties largely confined to the baritone soloist and nothing for the chorus or congregation to worry about,



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A — Dr. J. Christopher MARKS: "*In Thee O Lord have I put my trust*," C, 7p. me. (Presser, 12¢). Psalm 31. A fluent, graceful setting, typical of the style of writing that made Dr. Marks a favorite with so many choirs. While this is by no means his best, it is genuinely musical and handles its text expertly.

A8 — Carl F. MUELLER: "*Thou art the way*," C, 6p. u. me. (Galaxy, 15¢). Text by Bishop Doane. A simple but sterling setting of the text, with the choral forces used effectively, and ugliness nowhere in sight. It's broken into phrases, some of them rather short, so that the eleven definite phrase-end pauses where the notes are static rather than going somewhere constitute the only barrier to greatness in an anthem. But in spite of that—which congregations won't notice anyway—it's a fine anthem that ought to be widely used. One of the Composer's most practical.

A — Dorothy WESTRA: "*Benediction*," 3p. u. me. (Gray, 10¢). With the exception of wandering somewhat afield in one brief section this is a truly musical and effective setting of the text of the benediction, excellent for any service.

\*A — Russian, ar.L.H.Sanford: "*Song of Praise*," Af, 12p. o. me. (Gray, 16¢). "Suitable for Thanksgiving" also. An excellent piece of music with original flavor, a fine handling of voices and organ, one of the really good things of the current season. Better get a copy at once for your own inspection.

A4+ — Dr. Leo SOWERBY: "*Psalm 122*," F, 16p. o. d. (Gray, 25¢). Excellent workmanship can be taken for granted as usual, and it's in Dr. Sowerby's wellknown style; using an organ accompaniment for anthems of serious proportions is what we should have insisted on decades ago. Anyway here is something typical of Dr. Sowerby, with a genuine organ accompaniment. Only for the best of choirs, and congregations already educated to this type of message.

A — Kennerh E. RUNKEL: "*Closing Prayer*," A, 2p. md. (Birchard, 6¢). For the end of the evening service, a harmonic bit of music that would be best unaccompanied but may be too difficult for an average chorus to do without organ. Musical and appealing, with some unexpected harmonies.

#### CHURCH: VOCAL SOLOS

Dvorak: "*Twenty-third Psalm*," F, 3p. e. (Galaxy, 35¢). F-F for high voice, in C for low. A very serious but quite eloquent setting of the text; more musicianly than melodious.

Gustav Klemm: "*God Who made the mountains*" Ef, 4p. e. (Galaxy, 50¢). Ef-Af. Also for low voice. A smooth, melodious song, subtitled "Prayer of thanksgiving."

Sibelius: "*Onward ye peoples*," G, 4p. e. (Galaxy, 50¢). Bf-G. Also in an edition for medium voice. This is the number brought out by Galaxy a year or so ago that has won a place on a great many programs and been issued in many versions. It can be used in church services or on programs where a bit of patriotism is in order.

William Grant Still: "*Plain-Chant for America*," 14p. (J. Fischer & Bro., \$1.25). All the ugliness of modern political action is put into the worst discords Mr. Still could invent as a prelude to the song, and later on the baritone is given some broad and eloquent passages to declaim. This is not music but drama. If everybody, including the audience, can do his job right and go his own way without getting lost, the thing should produce a most powerful effect and make your spine tingle. Text is by a politician's wife, and the song was "introduced by the New York Philharmonic at its centennial celebration, Oct. 23, 1941." Orchestral parts obtainable. Like all new-deal psychology, it virulently champions freedom for one class and is inclined to trample on it for the other; but it's definitely against Germany and Russia, nazism and communism abroad. It would not be surprising if it went down in history as one of the unusual things of this age.

## Organ Music

Richard Keys BIGGS: *Star of Hope*, D, 4p. me. (J. Fischer & Bro., 50¢). A piece of service music subtitled *Salve Mater*. It begins quietly with a short theme that is used effectively throughout the development of the piece, and slowly builds up to fff climax. Structurally good, and equally good from the standpoint of furnishing a real prelude for any service. While it builds up emotionally, at no time does it descend from the lofty purpose for which it was written.

Theodore DUBOIS: *Messe de Mariage*, 35p. me. (Marks Music Corp., \$1.50). A suite of five movements of music that once was standard repertoire for all organists and is still useful enough to be a pleasant surprise to the average hard-working church organist. The titles of the movements, as will be noted, make the suite appropriate for church use. *Entree du Cortege* would make a good prelude for a festival service, and would be especially suitable for children's-day services; eight pages of melodic, rhythmic, pleasing music. *Benediction Nuptiale*, seven pages, is a melody piece with arpeggio ornamentation of the kind that helps the fingers keep their cunning, and at the same time gives the organist something useful for the service. *Offertoire*, five pages, is an appealing melody set over simple but effective accompaniment, making music any congregation will understand and appreciate. *Invocation*, five pages, is a slow movement of melodic and rhythmic values, excellent for evening service. *Laus Deo*, the finale, ten pages, is a joyful piece on the order of a festival postlude, with good musical values. Here then is a famous old bit of classic organ music of the earlier French days when they still knew what a melody was and were not afraid to use one. Every average organist who does not already have the suite should get this edition; each of the five movements will be useful through the season. The new edition gives English translations of the Composer's French, and there are trigger-settings for the Hammond electrotone.

Garth EDMUNDSON: *Puer Nobis or Noble Son*, E, 6p. me. (J. Fischer & Bro., 60¢). On a Praetorius theme, and again church music of a high order. The treatment is that of presenting the theme in hymn style and then giving a set of variations, always retaining the theme as the soprano and having the variation materials in the accompaniment, progressing from the slow and simple to the assertive and rapid. A fine prelude for any service.

Garth EDMUNDSON: *Toccata-Prelude on St. Ann's*, C, 4p. d. (J. Fischer & Bro., 50¢). Fire-works, with the tune hidden within the fire-works and also standing out in the open through the Pedal Organ. Strictly a festival prelude,

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Harvey GAUL: *Christmas Dance of the Little Animals*, 6p. md. (Gray, 75¢). Says the printed score: "On Christmas eve the Hopi Indians, young and old, dance the Dance of the Little Animals before the shrine of the Madonna and Child. They are robed in the skins of buffalo, deer, elk, etc. This is a religious dance, as are most Indian dances." Music as the Indians know it is not music as developed by the great composers of the world, so that here we have what amounts to a

transcribed page out of the past and from another people. Quite dramatic and, perhaps, playful, no matter how seriously the Indians take the music that accompanies their dances. Good for that program from many nations.

Dr. Harvey B. GAUL: *To Martin Luther's Christmas Carol*, 5p. me. (J. Fischer & Bro., 60¢). Mentioned again here because of the approaching season for which it was written; published in 1939 and grown quite popular. Nothing can be done with a wellknown tune except kill it or put new paint on it; most choral preludes follow the first plan, but Dr. Gaul here follows the second, even if it hurts, and it probably did. "Away in a Manger" is the tune, says the score, and some hymnals do give that tune to that text, though "Flow gently sweet Afton" will come to most minds; perhaps Dr. Gaul should have been more explicit in his explanation of derivation. But never mind; if that tune is sung from your hymnal often enough to be recognized, your congregation will call you blessed for playing this on Christmas. Dr. Gaul does not murder the sweet tune, he merely paints in with different colors, and it not only remains a sweet & gentle tune but becomes also a delightful piece of Christmas music for the public.

Carl F. MUELLER: *Laudamus Te*, F, 3p. e. (G. Schirmer, 50¢). A piece of church music for festival service and ideally adapted to divided organs or instruments with distantly-located Echo sections. It is truly musical, yet churchly; anyone in the congregation will get its message.

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Edmundson, Garth	Prelude-Nocturne "Avon"	.40
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Edmundson, Garth	Toccata Prelude on "St. Ann's"	.50
Elmore, Robert	Night Song	.60
Elmore, Robert	Retrospection	.60
Saxton, Stanley E.	Song of the Lonely Njeri	.50
Shure, R. Deane	Waldenwoods	.60

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# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

Before Composer:  
\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.  
Additional Cap-letters, next after above, refer to:  
A—Ascension.      N—New Year.  
C—Christmas.      P—Palm Sunday.  
E—Easter.      S—Special.  
G—Good Friday      T—Thanksgiving.  
L—Lent.

After Title:  
c.q.cq.—Chorus, quartet, chorus (preferred) or chorus.  
s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).  
o.u.—Organ accompaniment, or un-accompanied.  
e.d.m.v.—Easy, difficult, moderately, very.  
3p.—3 pages, etc.  
3-p.—3-part writing, etc.  
Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article.      m—Marriage.  
b—Biography.      n—Nativity.  
c—Critique.      o—Obituary.  
h—Honors.      p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.  
Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.  
Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*Evening service or musicale.  
Obvious Abbreviations:  
a—Alto solo.      q—Quartet.  
b—Bass solo.      r—Response.  
c—Chorus.      s—Soprano.  
d—Duet.      t—Tenor.  
h—Harp.      u—Unaccompanied.  
j—Junior choir.      v—Violin.  
m—Men's voices.      w—Women's voices.  
off—Offertoire.  
o—Organ.      3p.—3 pages, etc.  
p—Piano.      3-p.—3-part, etc.  
Hyphenating denotes duets, etc.

Vol. 24

NOVEMBER 1941

No. 11

## EDITORIALS & ARTICLES

St. Mark's in New York	Cover-Plate	321
Pipes of J. Sheldon Scott Organ	Frontispiece	330
Tax on Church Music Now	Editorial	338

## THE ORGAN

Building My Own	J. Sheldon Scott	331
Elliot, Robert Pier	Obituary	339
History of Console: Additions	Dr. Homer D. Blanchard	340
Revising a Pedal Organ	William Hamilton	342
Tone-Analysis by Ellerhorst	Dr. Blanchard	336
Organs: Steubenville, Scott Residence	J. Sheldon Scott	am330

## CHURCH MUSIC

Plan for a Music Service	Walter Lindsay	336
Where to, Church Music?	Arthur Leslie Jacobs	335
Service Selections	343, 345	Gammons, Edward B. 343

## RECITALS & RECITALISTS

Bidwell, Dr. Marshall	Summary 1940-41	344
Advance Programs	Past Programs	347

## NOTES & REVIEWS

Events Forecast	348	Repertoire & Review, 342:
New Organs	322, 325, 349	Christmas & General
Prizes & Competitions	345	Organ
		Vocal Solos
		324, 326

## PICTORIALLY

Davenport, Trinity Cathedral	Wicks	cp337
Marshall, Methodist Church	Wicks	c337
New York, St. Mark's	Moller	b321
Northfield, St. Olaf's College	Wicks	cp337
Steubenville, Scott Residence	Mr. Scott	m330, c333
Salicional	Acolian-Skinner	m323
'Variable Resonator'	Mr. Scott	m334
Wicks Miniature Console	Wicks	c342

## PERSONALS

Baker, Walter	*341	Gaul, Dr. Harvey B.	r327
Bidwell, Dr. Marshall	s344	Glynn, Franklin	p347
Biggs, E. Power	*343	Howes, Arthur	p350
Biggs, Richard Keys	p345	Koch, Sophy M.	p350
Bingham, Seth	s345	Nold, Raymond	348
Botts, DeWitt K.	p345	Oliver, George E.	o349
Dubois, Theodore	r326	Robinson, Chester	p350
Edmundson, Garth	r326	Scott, J. Sheldon	*333
Ellerhorst, Winfred	336	Shoremount, Anna	p350
Elliot, Robert Pier	*abo339	Smith, Melville	p349
Elmore, Robert	348	Weeks, Charles Walker	n350
Gammons, Edward B.	s343, 350	White, Ernest	342, s347

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NEW YORK CITY



### THEY ARE THE ORGAN

Sixteen pipes from the organ built by J. Sheldon Scott for his home in Steubenville, Ohio; can you identify each?

# THE AMERICAN ORGANIST

November, 1941

## Building My Own: Howls & Growls

By J. SHELDON SCOTT

ORGANISTS who have never had to practise in unheated churches in winter will not understand why anyone should devote eleven years of his spare time to the construction of an organ in his own home. This is the story of the building of such an organ; those who have practised in cold churches, to the eternal detriment of their souls and the exhaustion of their vocabularies, will comprehend the motives for its creation.

From early youth I had dreamed of having an organ in my home, but to buy an organ in the usual way was out of the question. In an industrial city, where living costs are exorbitantly high, the slender income of a chemist was barely sufficient to provide the necessities of life for my family, and could not be stretched to cover the cost of any but the smallest organ.

The story begins, rather strangely, in the kingdom of radio. I was one of the many amateur builders of radio receivers. One of my chief annoyances was the obstinate howl of oscillating vacuum-tubes. I had noted that the howl was often of a pure tone almost free of overtones, and that it could be 'tuned' through a wide range of pitch without change in quality or intensity. Why could the howl of radio tubes not be utilized in building an instrument which would have an oscillating tube for each note of the scale to generate a tone of the right frequency for that note? This pure fundamental tone could then be supplied with any desired upper-partials by a mixture of other pitches generated by other tubes. Such an instrument would require little space in a home, and at least the keys would be warm in winter.

In May 1926 work was begun, experiments were carried out with various types of circuits, oscillators, and tuning devices, and on Jan. 23, 1927, the first completely successful assembly was achieved. Three notes only were used in this model, the major triad on middle-C, as these afforded sufficient latitude for all the experimental work necessary to develop a complete design. In April 1927 the invention was a practical success and I was ready to construct the first full-scale instrument. I named it the IONOPHONE.

The entire mechanism would go into the space occupied by an ordinary console. It consisted of oscillators, tuners, fixing condensers (for holding the pitch steady), regenerators, collector coils, amplifiers, sounders and a special device which I called the 'microphone relay.' The microphone relay made it possible to collect the tone currents from the entire keyboard into a single circuit which supplied a 'sounder,' or modified loudspeaker, which could be located at any desired point away from the console. The relay also afforded a per-

*An organ-fan can't resist the temptation, so he starts by trying to satisfy the urge with first the electrotone and later the harmonium, abandoning both when they hurt his artistic soul; then the angels began to drop real pipes into his lap.*

fect means of regulating the intensity of the various notes. The 'swell action' was 100% effective; volume could be varied from a thundering roar down to complete silence.

A great deal of effort went into the attempt to imitate, as closely as possible, the various tonal qualities of an organ. The first expedient was the simple one of mixing upper-partials, taken from the oscillation circuits of notes higher in the scale. This proved unsatisfactory, since these upper-partials vibrated in the even-tempered scale, and so produced a harsh, unmusical effect except when played very softly. The next principle tried was that of using various materials, metallic and otherwise, in the diaphragms of the sounders, which, after much experimenting, was highly successful. All the usual tones of the organ except keen string-tone were imitated. Especially imitative were the Diapason, Orchestral Oboe, smooth flute, Vox Humana. True string-tone, however, remained inaccessible, although a well-rounded Viol tone was produced by thin mica diaphragms.

In connection with this study of colors, it was necessary to have an instrument which would analyze the tone produced in each experiment, showing the presence and relative intensity of each of the harmonic components of the tone. For this purpose, I devised a 'variable resonator.' It consisted of a long vertical glass tube, the bottom of which was stoppered and connected by a rubber tube to a large glass funnel. Water was poured into the funnel, and rose in the tube to any desired point. To analyze a tone, it was only necessary to hold the sounder an inch above the top of the tube, and then gradually raise the level of the water in it by lifting the funnel. As the water came up, the various partials would sing out in a most startling manner. Their vibration frequencies were read off on a paper scale pasted to the outside of the resonator tube.

I was delighted with the success of the ionophone and proceeded to construct a cabinet to contain the mechanism for a complete 73-note two-manual model. But at about this time the first misgivings assailed me. I began to listen to the tones produced, not as a scientist but as a musician. It gradually dawned upon me that the electrotone could never be truly satisfying; and there came a day when I felt definitely that a

single set of well-voiced organ pipes would be more satisfying to me than all the synthetic colors of the ionophone. The ionophone had one fundamental defect: it was too nearly 'perfect.' There is in the tone of a finely-voiced wind-blown pipe an elusive, indescribable something, a mere touch of delicate beauty, probably to be attributed to the small air currents about the mouth of the pipe. Due to the resulting slight unsteadiness, the tone is alive. This quality the electrotone could not duplicate, and it was this that I missed in even its loveliest effects. I became dissatisfied and completely abandoned the idea of building an electronic instrument.

In 1926 I had obtained a two-manual tubular-pneumatic Moller console, discarded when the organ was rebuilt into a three-manual. This console had been intended for use with the ionophone. But now, having lost my appetite for electrically-generated tone, I began to look into other possibilities, with this console for a beginning. For several months I experimented with free reeds, getting two soundboards from an old Stevens harmonium and a suction blower, and rigging them inside the console, using the pneumatic tubes to operate the reeds. This scheme was rejected almost at once, in favor of a direct electric action. I had learned of a solenoid magnet which would operate successfully on sliderchests, the plungers being attached to the pull-downs and the hollow magnets being mounted rigidly underneath the chest. I adopted this principle for my harmonium, making some 150 heavy solenoid magnets with plungers of shafting steel. The plungers were attached to the pallets with small screw-eyes. They were found to operate well on alternating current at 20 volts, so my father, John W. Scott, built a special transformer with a secondary winding so heavy that some 100 amperes could be drawn from it at 20 volts, without overheating. For key contacts, I broke up some old Wicks switches which had been given me, and mounted the heavy phosphor-bronze spring-contacts on a standard where they would be actuated by the key levers.

The result of these labors was that I had an instrument of a sort, the Pedal and Swell reeds of which played very well, but whose Great reeds, with several exceptions, refused to sound fully, and some of them not at all. This was a deep mystery at the time, as I had carefully rebuilt both soundboards, providing new blotting paper on the under side to insure the full closing of the pallets without leaking. Months afterward, when I removed the soundboards, I discovered that in my haste to get the thing working I had forgotten to punch holes through the blotting paper gasket to admit suction to the reeds of the Great; the mystery now is how any of them played at all.

In addition to these defects, there was an annoying thump when the heavy magnets acted on the pallets, especially when five or six keys were depressed at once. Altogether, the instrument was a failure, and I nearly was persuaded to return to the construction of the ionophone.

For a time, things were at a standstill. I had a console, the keys of which certainly never grew cold, but which awoke no living voices when depressed. I knew now that nothing less than pipes would ever satisfy me.

In the fall of 1927 there came the first ray of hope that some day I might obtain an organ. At that time I was employed as 'organ architect' in the rebuilding of a fine old Jardine in St. Paul's Church, Steubenville. The old sliderchests were of course discarded. They were beautifully made, and were nearly as good as new, after some 61 years of service. One day I chanced to see the two manual chests standing outside in a drizzling rain. My heart rebelled at the sight. I said to the rector, "I would like to have those Jardine chests." He replied, "Take them; we do not know what to do with them." I called a truckman at once.

That night, surveying those two monster chests in the small basement of my home, I realized what an impractical thing I

had done. What could I do with two tracker-organ chests and a tubular-pneumatic console full of harmonium reeds?

Shortly afterwards another encouragement came. We found that the Jardine had 46 Oboe-Gamba pipes which would not fit into the new design. Instead of trading them in to the builder, I offered to take them as part payment for my services. Now I owned a partial set of pipes, to add to my collection of defunct organ parts. But alas! how to make them play?

And then, in a day or two, I knew how to make them play. The solenoid magnets! If they worked for their inventor, they would work for me.

I went feverishly to work on the console. Out came the harmonium soundboards and reeds; out came the tubular-pneumatic switches and lead tubing; little remained but the frame, keys, key-beds, springs, and the contacts I had installed. I then started work in the basement. The two sliderchests were cut down to three sets of pipes each by sawing length-wise just back of the purse-board, and closing up the grooves with oilcloth. The magnets were mounted in place under the pull-downs, and worked instantaneously, if somewhat noisily, against  $3\frac{1}{2}$ " wind, which required an initial pull of twelve ounces to open the pallets. My only blower was a single-stage suction turbine (Junior Orgoblo) so I enclosed it in a box and got enough wind at  $3\frac{1}{2}$ " to operate one chest, using as regulator a curtain-valve and small polyphone reservoir which I had rescued from the furnace on two previous organ-building jobs.

The mechanism had to be kept in the basement, the console on the first floor. To connect them I removed the heating conductor from the furnace which supplied hot air to the dining-room register, which furnished an opening through which the cables and trace-rods to the swell-shutters could be run down into the basement.

As a result, on Christmas day, 1928, I had the indescribable thrill of hearing organ pipes sounding for the first time in the familiar walls of my home. That settled it: I would have an organ or die in the attempt.

My father, who can fashion almost anything out of wood, had become as interested in the project as I, and had assisted in setting up the test assembly of blower, regulator, chest and pipes. We were so pleased with the result that we decided to go ahead with a permanent installation, hoping eventually to get more than one set of pipes on the chests.

He now went to work on an expression chamber in the basement. Luckily, this chamber was built much larger than the prospects of that time warranted, with the idea of having plenty of space for repairing. The day was to come when it would be crammed full. It occupied almost the entire front end of the basement, the interior dimensions being  $7'7'' \times 12'1''$ , with a height of only  $6'9\frac{1}{2}''$ . The walls were of 2" wood panels taken from the swellboxes of old organs which had been rebuilt at various times under my supervision. The ceiling was made of heavy wall-board nailed against the joists of the floor above. The swell front, which my father made at his shop in Nelsonville, is equipped with eight vertical shutters, 8" wide,  $5'1\frac{1}{4}''$  high, 2" thick, each shutter being built of five layers of wood glued together to prevent warping. The shutters are heavily felted on one edge, and provided with slotted sound-traps in the other, making them effective at the instant of opening. We set them on capstan screws at the bottom to permit vertical adjustment, and secured the ears to the trace-rod by means of heavy taper-pins, so that they would remain tight after years of wear. As noted before, the trace-rod was connected into the console by a train of rods and squares running up through the heating register behind the console.

The chief difficulty in the way of expansion of the instrument was my diminutive blower, which furnished barely enough wind for one set of 8' pipes. I could not afford a new blower, and I knew of no used blowers for sale at a price



within my reach. This serious problem was solved in an almost magical manner, and without any particular effort on my part. The first organ installation where I had acted as architect was that at the First Presbyterian, Nelsonville, in 1918. Now in 1929 this organ was being rebuilt into a three-manual. Again the church retained me as architect. It was obvious that the old blower, a  $\frac{3}{4}$  h.p. Kinetic, would be too small for the new design. That was the blower I needed, not only as a matter of usefulness, but because of its sentimental value as having been part of my first organ. I approached the builders, Hillgreen Lane & Co. Both members of the firm, Robert L. Hillgreen and C. A. Lane, evinced interest in my desperate efforts to build my own organ, and showed this interest (or was it pity?) by quoting a price well within my reach, with a liberal deferred payment. The blower was duly delivered at Steubenville.

But there were new problems. Blowers are noisy enough in large buildings, so what would happen in a small house like mine? We finally decided to build a blower-room under the front porch; over the bitter protests of friend wife, out came the contents of the fruit cellar which already occupied this space (one has to be callous in promoting a great enterprise like this) and in went the bulky blower. So much feeling was aroused by this wanton invasion of feminine rights that we found it necessary to turn aside from our devoted work long enough to provide a new home for the fruit; in spite of the generous gesture, one still hears occasional complaints.

Having a wind-supply, I began to plan in earnest. The Oboe-Gamba pipes were sent to Hillgreen Lane & Co. to be revoiced as a keen Gamba for the future Swell division. Because of low head-room in the chamber it was necessary to use capped pipes for the bass octave; these were made new, out of zinc. I also had them make up an electro-pneumatic coupler-stack of thirteen switches—ten 73-note switches for manual couplers and three 30-note for the Pedal division (note how glibly I talk of "divisions"—I with one set of pipes!).

Early in March 1929 I had occasion to visit the factory in connection with the building of a new organ for Nelsonville. Business concluded, I decided to look around the factory. In the basement I found a pile of old dusty wood pipes (Flauto Traverso) on the floor in front of the furnace. I blew on several. They had a good round tone. There were 32 of them, the middle octaves of the 8' compass. Back of the furnace, stacked against the wall, was a set of 61 very dirty 8' Clarinet pipes. I hastened to the office, found Mr. Hillgreen, and began to ask leading questions.

"Oh, those old pipes? We discarded them and are using them for kindling. You are certainly welcome to them; we can clean and regulate them at very little cost." The deal was made. New pipes made to bring the Flauto Traverso to full compass required twelve stopped bass and seventeen upper pipes. The whole set was then set up and revoiced. We also located an old Tremulant in working order.

I now had three sets of pipes—and felt like Croesus of old. The Flauto Traverso proved to have a quiet unobtrusive tone well suited to the Swell division. The Clarinet was a beauty.

There now had to be a stop-action of some kind. It was out of the question to operate them mechanically. The console originally had two sets of three large pneumatic-motors, some 3"x10", to operate the combination action. These were spaced about right to come opposite the sliders on one of my chests. It was only necessary to furnish the motors with standard chest-magnets to exhaust the primary pneumatics, mount the assembly on the wall just opposite the end of the chest, and connect sliders to motors by wire links of proper length. This scheme worked well as long as the sliders had no tendency to stick, but it was slow in operation, due to the time required to fill or empty the large pneumatic-motors. I now



**HE MADE IT, PLAYS IT, OWNS IT**  
J. Sheldon Scott took eleven years for the job and annoyed his wife a lot but everybody's happy now

had a workable assembly, consisting of console, direct-electric sliderchest, and three sets of pipes. The use of alternating current to energize the magnets had been discontinued because of the annoying hum in several of the magnets, so a heavy storage-battery with trickle charger had been substituted, since I had no direct-current generator. This battery required frequent extra charging. But I had an organ that would play, and began to use it for practise in preparing my church programs.

March 30, 1929, is the most important date in the history of this instrument. That day my father and I journeyed to Alliance, purely a sight-seeing trip, as my father had never visited the factory and had always wished to do so. We were invited to explore thoroughly and we did. In the basement we found a gem of a windchest, leaning against the wall as if abandoned. It was a Hillgreen-Lane electro-pneumatic, complete with stop-action box, with compartments for five sets of pipes, two of which began at tenor-C; length 8', width 3' 6", height including rack-boards 1' 6". It would go into my expression-chamber with room to spare, as if made for it. But alas! under the dust, it looked brand new. It would be worth \$400. at least.

Mr. Hillgreen told us its story. It had been part of an organ built for a wealthy couple. After some years there came a divorce, and the organ was sold back to its builder. I asked its price.

"You may have it for \$150., with unlimited time to pay. We expect to use it sooner or later, but it is not improving where it is, and we cannot have it upstairs in the way. Take it on your own terms."

The homeward trip was one of unbounded joy. I remember saying to my father, "I have always been opposed to divorce,

as a matter of principle. But I see now that it has its practical uses."

The new chest was an exact fit, so far as height was concerned. Mounted on four heavy legs, the bottom-boards were 12" from the floor, while the stop-action box cleared the floor by less than an inch. The height from rack-boards to ceiling was 4' 7", just enough for the longest bass pipes. My father remarked, "That is the first thing you have gotten here which really looks to me like an organ."

This fine windchest marked the turning-point in the history of my organ. It decided me to abandon electrically-operated sliderchests in favor of modern electro-pneumatic action. Since I had had the good fortune to obtain this chest, it was certainly not impossible that in time I might secure other used parts, sufficient to build a Great equal to the Swell now in prospect. At last I was on the right track.

By April 2 we had the new installation completed, with an 8" galvanized-iron windtrunk running from the regulator in the blower-room to the windchest, the Tremulant mounted in the blower-room and my three sets of pipes racked on the chest and playing from the console upstairs. This, then, was the stoplist:

8' Flauto Traverso 61w  
8' Gamba 61m  
8' Clarinet 61r  
Tremulant

About this time a new benefactor appeared. V. P. Durst, of Durst Boegle & Co., Erie, had heard of my attempt to build an organ. He was impressed with the beginning I had made, and we spent an entire evening in a discussion of the possibilities. The greatest obstacle was lack of space, especially lack of headroom. I needed 16' tone badly, but the question was how to place 16' pipes with only 6' 10" from floor to ceiling. We measured and talked, and talked and measured. We found one place, along the east wall, where an octave of stopped 16' pipes would go, if laid horizontally, one above the other. True, it would block off one of the windows and form a most undesirable obstruction at the bottom of the basement stair, where plenty of space was needed. Well, I had to have a Pedal division! Mr. Durst had what I needed: the 16' octave of a small-scaled Lieblichgedeckt from an old organ that could be opened up sufficiently to make a satisfactory Bourdon. We agreed that he should build a special vertical windchest for this octave, to occupy the minimum of space. This would be done by eliminating the feet of the pipes, screwing the chest directly against the throats of the pipes. Mr. Durst also offered me, without charge, some old material at the factory which was destined for the furnace—four unit chests, and a set of 8' Muted Horn pipes, and several electro-pneumatic bass chests with inside magnets. The unit chests, of Robert Morton manufacture, had had their magnets removed, but he offered to sell me new Reisner magnets for them at cost. These offers I gladly accepted, hoping that some of the old material would be usable.

Soon a truck-load arrived from Erie, to the tune of remarks from my life-partner such as, "Now WHERE do you expect to put all that junk in OUR basement?" and "Where in heaven's name do you expect me to hang up the washing in winter?"

The 16' Bourdon pipes were installed, after giving them a heavy finish of spar varnish to enable them to withstand the dampness of the wall against which they would stand. The largest of the unit chests, carrying eleven bass pipes, I set up along the east wall inside the expression-chamber. Upon it I placed the lowest bass pipes, CC to AA $\sharp$  of the Muted Horn. One of the short electro-pneumatic chests was set between the door and the swell-front of the chamber, to carry the next nine pipes of the Muted Horn, BB to G. Later a fourth chest of nine pipes was bought new, carrying the compass on up.

It will be seen that this train of chests constituted a continuous unit of wood pipes extending from 16' CCC to middle-e. This unit I intended to exploit to the limit, since there was no space left for large bass pipes. From it were to be taken the Pedal Bourdon, Swell Bourdon, a Unison Bass for the Great, and possibly a Pedal Flute 8'.

The Muted Horn pipes were a disappointment from the start. Voiced for 10" wind, they were of too large a scale and had the mouths cut up too high for the 4" pressure of my organ. I adjusted them as best I could, providing new lips on the larger pipes; but at best the tone was poor, weak, and breathy. Most of them were later replaced.



THE 'VARIABLE RESONATOR'

which Mr. Scott devised to enable him to at least roughly analyze the harmonic content of any given pipe

I now intended to make the Great division from the three treble unit-chests which Mr. Durst had given me, and so installed them side by side in the expression-chamber, parallel to the Swell chest. Back in July 1928 I had received two partial sets of pipes from J. B. Francis McDowell of Columbus. These had come out of an old Votteler tracker organ in Columbus, dismantled by the Henry W. Worley shop there. They were out of a small-scale Principal and 4' Flute d'Amour, of good tone but incomplete. I had had these pipes stored away against the time when I might use them. Now, I thought, I could use these Principal pipes as a Great Diapason. I opened them up to full volume and racked them on one of the unit-chests. But I was in for trouble, and lots of it. Several of the notes, when once played, continued to cipher until the pipe was lifted out, when the pallet would close. The cause for this was apparent on opening the chest, but need not be detailed here; suffice to say that these chests were made to work on two pressures, 6" and 10", and would not function properly on my 4" wind. I tried installing spiral springs under the pallets; but these were too stiff and had to be cut down. To make any change in the spring, the pouch had to be soaked off and re-glued. After an enormous amount of patient work covering several weeks, in the effort to regulate this action, the attempt to use these chests was abandoned. My Great division faded into the mists.

[The frontispiece shows the pipes of the organ; how many of them can the reader identify for himself? The ruler at the left stands 49" high to the top of the stopper next to it. Unless otherwise noted, all pipes are in the 8' series and note G, No. 20 up from the bottom; they are, left to right: Diapason, Harmonic Flute, Voix Celeste G $\sharp$ , Trumpet, Dulciana, Dulciana g, Clarinet, Vox Humana, 4' Flute d'Amour, Flauto Traverso c', Flauto Traverso, Salicional, Gamba, Pedal Bourdon, Pedal Bourdon GG.]

(To be continued)

# Where To, Church Music?

By ARTHUR LESLIE JACOBS

Organist of the First Congregational Church, Los Angeles, Calif.

LONG before there existed any secular music, and before any professional musicians practised their profession, the church was developing a choral art which now is the envy and admiration of musicians and laymen alike. Hundreds of monasteries and churches were almost literally schools of music and offered the only outlet for musical expression. Music was then functional; it served a purpose. The vast liturgy growing within the church demanded musical elaboration, accompaniment, and expression. The church demanded and received the best that music had to offer. Thus, through the drive of necessity, did church music grow and evolve.

Gradually the church lost its tremendous influence on the growth of music. Music became finally an amusement only, entertainment, a hobby of the nobility first, and secondly of the wealthy rising merchant class. Composers no longer wrote primarily for the church.

In large measure, the fault for this leaning away of music from the church may be laid directly on the doorstep of the church. The church became static, ultra-conservative in music as in many other fields of endeavor. It clung to the past, could not tolerate the natural evolution of music.

In the Roman church, the culmination in church music came in Palestrina, and in the Lutheran church nearly two hundred years later, in Bach. Since these two giants, only two distinct schools of church music have arisen—the Russian, and the Victorian English. While the latter is now considered by many to have been decadent and sentimental, its composers wrote almost entirely for the church—the Church of England.

Music, by this time, had become so secularized that the church no longer commanded the "first fruits" of composers. Music as a necessity and an art for the glory of God and the service of mankind was cast aside as being in some extreme instances a work of the devil. It is small wonder then that in the church the standards of material and performance sank to low levels. The final plunge was made in our own country with the quartet choir and its widespread acceptance as the standard choral group in the church. The real purpose of church music was lost in the quartet choir by the glorification of the individual and his voice. Then came the devastating flood, at about the turn of the century, of gospel music, a phenomenon which is only now sufficiently gone for an appraisal of its effects, both good and bad.

Gradually there arose an urge, desire for betterment—for a fuller musical life in the church, for higher standard of material and performance. Realization arrived, and it was only a rebirth, that choral art—the singing in groups—could be a refreshing and revitalizing experience. With it came the rediscovery that the church needed choral music; that the people need it; that the great music of earlier ages was choral.

Much of the earlier credit for a revitalization of choral music in this country must go to F. Melius Christansen. For twenty-five or so years with his St. Olaf Choir of college people he toured the country, led people to appreciate good choral music and singing, and created the desire among them to sing. This influence reached a slightly younger man, John Finley Williamson, now head of the famous Westminster Choir College which is training young people for a full-time career in church music. To Dr. Williamson must be accorded the distinction of having done more for church-music standards than any other single individual, and he is still doing it. The movement he fosters, intensified and magnified by those whom he influences, is rapidly making it possible to bring church

*"Not long ago the church believed it had only to save a man's 'soul' for a 'heaven' somewhere in time and space, forgetting that man's soul is his entire being. . . . The church dare not stop with Sunday music if lives are to be influenced."*

music throughout the country to a level approaching the standards expected in secular music. At long last, church music can stand on its own feet—if the church is willing.

With the amazing growth of musical culture in this country, churches of various denominations everywhere are developing and expanding their music programs. The larger churches are employing men and women who devote their full time to the development of the music resources of their churches. With this great upswing in the use of music in the church must come therefore a re-examination of the aims and purposes of church music.

The church in order to command complete faith must believe in the development of the whole man. Man's spiritual, emotional, mental and physical well-being are all a part of his religion. No one part of man's being can be separated from the whole. His entire personality is the sum of his heredity, environment, education, faith, state of health—in fact everything in his life and living. Not so long ago the church believed it had only to do with saving a man's "soul" for a "heaven" somewhere in time and space, overlooking the fact that man's soul is his entire being.

The music program of the church must therefore enter into every phase of man's life. Progressive church music must be functional—serve a purpose—be a necessity. Music in the church should not only heighten the religious experience of the individual and become in itself the worship of, as well as an aid to worship of, the Almighty Father; but music in the church program must also be developed as entertainment, as a pleasant recreation, as a cultural achievement, as an emotional outlet for performers and composers. The church must stimulate the making of music both in the creative field and in performance. A physician, Dr. Leon Felderman, says in a recent book that music is a powerful drug. The church should control every phase of this stimulant from manufacture to usage.

People dare not just listen to music—they must make it. As many persons in the parish as possible must share in the music programs. The church-music experience must be fostered in the young child. Too much emphasis can not be placed on music-training for the young in the church.

The complete church-music program should include not only choirs for nearly all age-groups, but instrumental groups for young and old, classes in the various phases of music appreciation, music programs for pure enjoyment, vesper or evening music programs from among the talent of the city, etc.

The church just dare not stop with making Sunday music only, if lives are to be influenced and music-evolution is to go on under church influences.

Any church-music program, to be successful, must be completely honest—honest in the selection of material, honest in its preparation, honest in the attitudes and lives of those who present it.

The road of church music is not easy and will be less so in the immediate days ahead. The church and its influence are on an admittedly ebb tide. The turn towards a flood tide has not yet commenced. Music may help, can help, must help the church, and be one of the human agencies in turn-



ing the tide. The church must right-about face, and become a bold leader, crusading for the good of man in his life on earth.

You as church musicians must be willing to sacrifice yourselves. Church music is a field to be entered seriously. Dr. John Finley Williamson well stated in his address to graduates of Westminster Choir College—speaking of the College and the church:

"The church won't back us financially, nor will it back you. The church wants what you have to give. You must become self sufficient unto yourselves. You may just as well face these facts now. You can exist by yourselves in your own little world, or you can exist for others and take in the whole world."

But there is also a bright side. As comes the night, so comes the day. That is an immutable law of nature. The night may be the long one of the winter in the northland, but the day does come. The compensations lie in the satisfaction of helping others; in the belief that the church with music as a helper can assist this world to find a basis for peace and brotherhood and right living.

Where to, church music? Why, to a glorious culmination in another Palestrina or a Bach—to be the willing servant of the church, which as the agent of religion must again become a dominant factor in the lives and thinking of men.

## Plan for a Music Service

By WALTER LINDSAY

*As done in the First Presbyterian Church, Olney, Philadelphia*

I SUPPOSE there are few choir directors who do not wish to give an occasional special musical service, and few congregations who do not enjoy such an event. Now the obvious thing to do in planning such a service is to select a cantata. People like to hear a cantata, because it usually tells some story, and that helps to pin down the attention. But under present conditions, when most choirs are largely or completely volunteer, a cantata is likely to present difficulties, for the reason that the forces at our disposal are not always adequate to the performance—I am speaking of course of the average middle-class church choir—and yet we can't pick and choose; we have to give the work as it stands. There may be a fine tenor solo that illustrates the high point in the story, and we may have no tenor capable of taking it. Or the lady who does our contralto solo work may have a good low register, but a poor tone up around E-flat; and many contralto solos in cantatas lie fairly high. Or the chorus work may be beyond the ability of our faithful, but not very skilful, little group.

There are to be sure many cantatas that are both easy and interesting; but in too many cases the cantata that presents few difficulties presents few points, either; and on the other hand the difficulty with the solo parts often puts a quietus on a work that is otherwise practicable. We are apt to find ourselves in the position of a tailor who has to make a suit for a big man, and has cloth enough only for a midget.

When I was at the Oak Lane Presbyterian in Philadelphia my staff consisted of a fine quartet and two first-class professional string players, violin and cello. We did an occasional cantata, but the effect of chorus work with a quartet is never satisfactory, even with such big voices as I had there. So for a change I evolved a form of service that I called A Meditation on the Life of Our Lord. It consisted of a review of the life of Christ, made up of short Scripture readings, vocal pieces, and instrumental numbers. It was a huge success; I wrote an account of it for T.A.O. and gave the plan of the service; and

I was pleased to find that it was adopted by a great many churches, in various parts of the country.

At the Olney Church where I am now playing we have a very efficient volunteer chorus, and are blessed by having really excellent soloists as members of the chorus. We are therefore able to do quite ambitious work; but this spring we thought that for a change we would revive the Meditation I have mentioned; and we were told that it was the best musical event we had ever had. T.A.O. suggested that as so long a time had elapsed since my previous article about it, it might be a good thing to describe it again. So here goes.

There was a short evening service at the start, not over fifteen minutes or so, I judge. Then followed the Meditation. The Scripture passages, all of them short, were read by the pastor, who would say, "I will read such-and-such a passage, referring to Our Lord's birth," or whatever it might be; then as soon as he sat down, the music number would begin. In order to keep up the interest, there were two hymns for the congregation. There was also the "Pastor's Five Minutes," a short summing up, and a word of appreciation of the choir's work; it was less than five minutes, if anything.

### A MEDITATION ON THE LIFE OF OUR LORD

*The Prophecy:* Isaiah 11: 1-5.

Bass: "Thus saith the Lord" and "Who may abide," Handel.

*His Birth:* Micah 5: 2.

Organ: Lefebure-Wely, Pastorale (The shepherds).

Chorus: "Behold I bring you good tidings," Goss (The angel).

Soprano: "No candle was there," Lehmann (The manger).

Congregational hymn: "Joy to the world."

*His Earthly Triumph:* Zechariah 9: 9.

Tenor: "The Palms," Faure.

*His Rejection & Death:* Isaiah 53: 1-9.

Chorus: "O Sacred Head," as harmonized by Bach.

Organ: Batiste, Cortege Funebre.

*His Resurrection:* Psalm 16: 8-10.

Chorus: "Unfold ye portals," Gounod.

*His Reign in Glory:* Revelation 5: 11-13.

Chorus: "Hallelujah Chorus," Handel.

*Conclusion:* I. Timothy 3: 16.

Congregational hymn: "Jesus shall reign."

It will be seen that the framework is very elastic. The pastor may prefer other Scripture texts; the choir may have other appropriate pieces that will fit in as well as the ones specified: for instance, when this was given with the quartet, we did not attempt all the numbers in the above list. In fact, a few weeks after we gave this service at the Olney church another choir in Philadelphia presented it, some of the music being the same, and some different. But whatever the details, the form remains that of a logical design; the underlying idea is plain to everybody, and we escape from the appearance of a miscellaneous program with no connecting thread.

### Tone-Analyses by Ellerhorst

• Dr. Homer D. Blanchard reports that Winfred Ellerhorst's book, quoted in the September article, page 271, does not disregard partials above the 4th but goes up to the 7th. Even with this addition, the Ellerhorst tone-analyses are so obviously deficient that it would not be wise to pay too much attention to them; however, for the registers named, the book gives measurements for the first six partials in two instances and the first seven in the other five, thus:

Nachthorn: 53-4-7-0-0-0-0

Blockfloete: 44-5-8-5-0-0

Principal: 52-44-4-0-0-7-0

Gamba: 44-55-4-4-0-22-0

Querfloete: 32-37-10-6-22-0-0

Gedeckt: 47-0-5-0-7-0

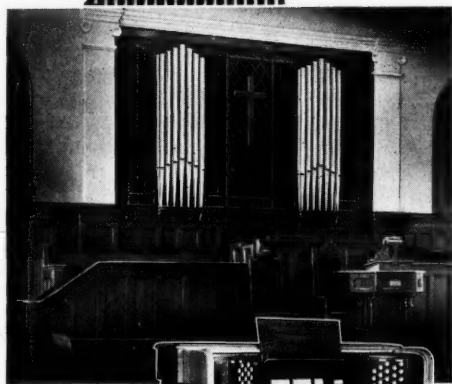
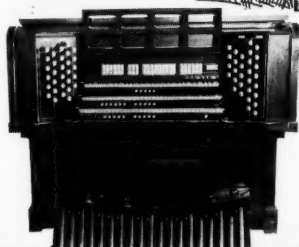
Clarinet: 44-9-38-4-50-0-20

Either the art of voicing in Germany has completely died or the science of tone-analysis has not yet been born.—Ed.

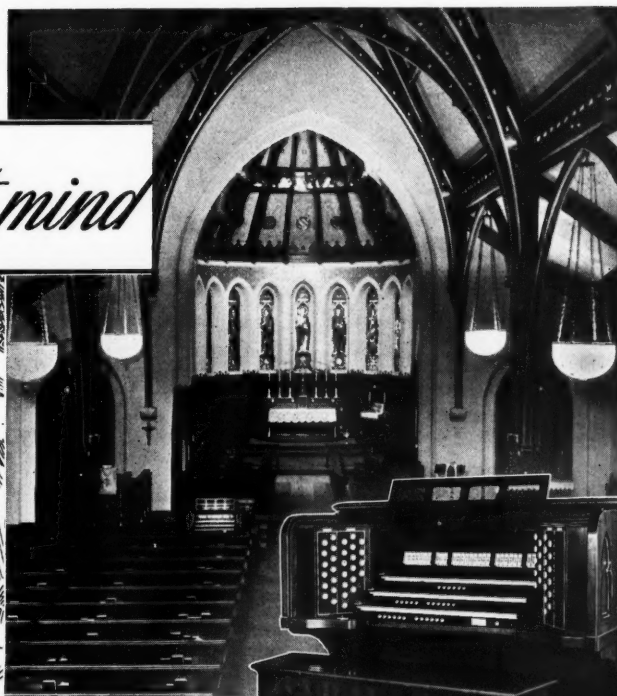
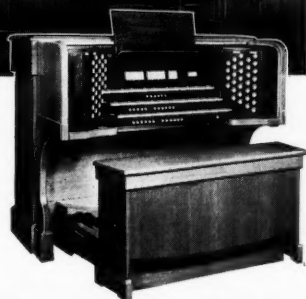


*Please-if you don't mind*

Below, console and view of the fine new WICKS installation, Marshall, Texas, Methodist Church



Three manual recently installed in Radio Station WCAL, St. Olaf's College, Northfield, Minnesota



Interior of the magnificent Trinity Cathedral, Davenport, Iowa, and console of its new WICKS Organ



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Two hundred and eleven Wicks Organs were contracted for and installed in 1940, and sales records for the first ten months of this year show that 185 discriminating buyers chose the Wicks Organ! We are especially gratified to find in this group such important orders as those from:

HOLY CROSS CHURCH	Holyoke, Mass.
WTMJ, MILWAUKEE JOURNAL	Milwaukee, Wis.
SEVENTH CH. OF CHRIST, SCIENTIST	Kansas City, Mo.
SACRED HEART CHURCH	Baton Rouge, La.
ST. PAUL'S EPISCOPAL CHURCH	Newport News, Va.
HAMILTON AVE. CHRISTIAN CHURCH	St. Louis, Mo.
TRINITY LUTHERAN CHURCH	Brooklyn, N. Y.

This recent evidence of Wicks progress is due to an exceptionally fine staff of voicers, the famous Wicks DIRECT-ELECTRIC ACTION, an alert and progressive organization, and, in greater measure, to the hearty encouragement and staunch support given by organists and organ enthusiasts everywhere.

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# EDITORIAL COMMENTS

## AND REVIEWS

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In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

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### Tax on Church Music Now

SOME of us in the organ world believe the 10% tax on churches that buy organs is the item of major current importance. The hard times that began a dozen years ago have been taxing the church a lot more than 10%, and when the church began to slowly recover from that handicap, along came the Roosevelt urge to "soak the rich" and give it to his friends in the p.w.a. whom he rightly guessed would perpetually vote him back into office; this latter and brand new political idea of penalizing decency in order to subsidize squandery & shovel-levying, has been taxing the church vastly more than 10%.

These are times when clear thinking is difficult. It is always difficult to see the man across the street with a lot of money for himself and his family, while we on our side have barely enough to eat. Men, like John Dillinger couldn't stand such sights, so they took measures. Mr. & Mrs. Roosevelt can't stand such sights, so they too took measures of which honest people must as heartily disapprove as we all do of the Dillinger methods. The sob-sisters—and unfortunately they are still allowed to live and talk—turn criminals out of jail to continue their criminal careers; it is you & I who have to pay the bill that results in lost property, lost lives.

America was built on the notion of giving free men a chance to earn their living and spend their earnings as they wanted to, so long as their acts did not interfere with the rights—including property rights—of others. It was not founded as an asylum for the indigent. It is slowly becoming that, thanks to the distorted notion of the Roosevelts and all other magnified sob-sisters of modern times. And all too regrettably the church has distorted religion into something almost detestable. Since the church as we know it claims the Bible as its foundation, let's take a quick look at it. "In the beginning" men & women found they couldn't just grab temptingly luscious fruit off a convenient tree, but had to go out into the field and work for everything they wanted. That's our Old Testament if we don't want to believe the New. The New Testament repeats the same fundamental principle; the "five foolish" women who conveniently forgot to take oil in their lamps were not allowed to adopt Rooseveltism and take it by force from the five "wise" ones who remembered; no, they were told to go back and get their own oil.

Now what has the church preached, or at least allowed to be forced on provident people today by the improvident? It has said that industrious and thrifty men are not to be rewarded; they are to be "soaked" with extortionate taxes. Why? So the lazy may not suffer the consequence of their laziness.

Do you personally approve such a policy? Of course neither you nor I want unfortunate people to suffer, and we here in America prior to Rooseveltism were doing quite splendidly in building and maintaining hospitals and homes and orphanages. If calamity struck, there were plenty of good neighbors and Red Cross funds to alleviate the suffering.

But all this is increasingly complicated and far afield from the new government tax on churches. I cannot see anything to cry about in a mere increased cost nowadays, for we are all subject to it. The real rub here is not 10%. The crying

shame of it is that we decently religious people will sit idly by and see our political servants in Washington shoot a big gun at religion—the first such shot ever fired in America so far as I know. Religion and education have never before been taxed. If you think it is not a treacherous and dangerous move for us to tolerate, then do you approve of what the politicians have done to the church in Germany and in Russia?

With supreme indifference to the consequences, the tax as first aimed would probably have bankrupt every good-sized organbuilder in America; we don't go into a factory and pick an organ off a shelf, wrap it up, write a check for it, and take it home. The Washington politicians didn't know that. So their tax hit back at sales made long before, in such a way as would be ruination. For the builders themselves to protest would have been as efficacious as for little Willie in Pensacola to aim his pea-gun at Mr. Hitler in Berlin and pull the trigger. So the builders didn't do anything so foolish, but instead they petitioned T.A.O.'s good friend the Hon. Emerson Richards to see what he could do, and he did quite a lot.

By then it was too late; the house was already burning. All that could be hoped for was some interpretation of the rules that would save the organ industry from ruin. Do you know just how that tax on churches works out when they buy organs? If you do, you are the only man in all creation who does. At the moment Senator Richards is working in cordial relationship with the officials of the Internal Revenue Department in an effort to define their exact method of operation in applying the tax so that our American organbuilders need not face the ruin Mr. Roosevelt seems to want for everything decent and good in America.

I'm sorry about my mental attitude, but nobody can expect me to look at a modern American politician without thoroughly hating him. The last good one went out of office here years & years ago. Politicians are our servants. They are not "in authority over us," as a lot of prattling pulpits and ecclesiastical rituals still persist in saying. The only authority over you & me here in America today is that blessed Constitution of ours. That was the law of this land before you were born, before I was born, before Roosevelt and his rubberized yes-men of our supreme court in Washington were born. But unless the church and our educational institutions quickly do something about it, it won't be the authority here very much longer.

Perhaps the Catholic church will really do something about the entering-wedge of a tax imposed by politicians on Christianity. I fervently hope so. The rest of us could do something, but it's my guess that not one in a thousand among us ever will; that something is merely to write to our servants in Washington and to Senator George, chairman of the Senate Finance Committee, and protest respectfully, but strongly and concisely against any and all tax on, first the church, second the organ, third education. Who are your Washington servants? Your senator and the representative from your district.

What shall we do about buying new organs in the meantime? What does any intelligent man or corporation do when something is needed? He buys it. It's still thoroughly true that we pay for a thing we need, whether we buy it or not.

We pay in cash if we buy it; we pay in handicap & losses if we refuse to buy it. And there is this other vital consideration today, namely that you & I still value Liberty above all else. It's up to us to decide whether we prefer to pay the bill to retain that liberty now, or save our money so Mr. Hitler and his damnable hoards can have all of it later. I vote for paying the liberty bill now. And, aside from the grievous losses due to unionized labor in America today, this money you & I are paying in enormously increased taxes is all going toward the splendid job or of rebuilding our bulwarks of defense. I'm for it, heartily. So are you. I'll pay my taxes gladly, whether they are directly applied by our hired servants in Washington or indirectly applied in the increased costs of every darned thing we buy today.

And if I know anything about the readers of T.A.O. they'll go right ahead buying organs they need without batting an eyelash over the increased costs temporarily prevailing. We gotta win that war for Liberty.—T.S.B.

## Robert Pier Elliot

Nov. 10, 1871 — Oct. 4, 1941

**A** LONG and unusually varied career in the organ industry came to its close Oct. 4, 1941, in the death of Robert Pier Elliot at his home in Forest Hills, Long Island, N.Y., of heart attack. From his diary it was learned that he had a heart attack five months earlier but he told no one about it, though his friends knew he was not yet fully recovered from an illness that began about two years ago and included complications from a fall on Nov. 18, 1940. While gaining strength slowly but steadily, Mr. Elliot returned home from a visit to the City on the day of his death, laid down to rest at 8:30, and in less than an hour was dead. A Christian Science funeral service was held in the Dupont Funeral Home Oct. 6, followed by cremation.

Mr. Elliot was born Nov. 10, 1871, in Holly, Mich., had his schooling in Saginaw but left before completing the last year of highschool; he studied organ a little during that period with Samuel R. Gaines, and in later life occasionally played the first Sunday services on organs he had installed. He also studied voice a little and sang for a time in church choirs. Fortunately for the record, Mr. Elliot himself supplied a fairly lengthy sketch of his career about a year prior to his death, from which the following details are taken.

An early interest in the organ was aroused by a Clarence Eddy recital and soon after by the arrival of an organ for the First Presbyterian, Saginaw, which he helped its builders, Granville Wood & Son, Northville, Mich., erect, in whatever way a boy could. When the family moved to Columbus he sang in a church choir and worked in his father's lumber mill. His interest in organs remained and he kept in touch with Wood & Son who soon offered him a job at \$7.00 a week. After a year or two, Farrand & Votey of Detroit, manufacturers of harmoniums etc., bought the Wood & Son business and moved it to Detroit as the organ department of Farrand & Votey, taking Mr. Elliot along and providing the needed opportunity for his advancement.

Farrand & Votey soon gave employment to John T. Austin, arrived in America from England, and Messrs. Elliot and Austin became friends. Mr. Austin there invented the Austin universal windchest system and offered it to Mr. Votey just after Farrand & Votey had purchased the physical assets of the Roosevelt organ company, and the offer was declined. Says Mr. Elliot's notes, Roosevelt never sold the name, goodwill, succession, etc., selling only the physical assets, so that there never was any successor to Roosevelt. Mr. Austin then offered his invention to Clough & Warren of Detroit, harmonium manufacturers, "and there built twenty-eight tubular-



ROBERT PIER ELLIOT

from a photograph taken at the peak of his career, a period marking also the best era for the entire organ industry.

pneumatic organs and one electro-pneumatic, using the tubular system with electric transmission. I joined Clough & Warren about the fifteenth organ."

Messrs. Elliot and Austin were erecting a 4m & Echo Clough & Warren in Hartford, Conn., when the factory burned. Mr. Austin had left Hartford for Woodstock, Ontario, to supervise the building of the first organ by the Karn-Warren Co. on the Austin system, which they did on a royalty basis. Declining Mr. Warren's offer to continue organbuilding in a new shop to be erected by him, Messrs. Austin and Elliot decided to launch their own business. After their conference in Woodstock, says Mr. Elliot, "I hurried back to Hartford, raised the first \$15,000., and we started the Austin Organ Co. in May 1899, using an old wooden building on Dorchester Avenue in Boston for the summer, and finding a new brick building in Hartford" into which the business moved when winter came. The new Company in Boston built the 4m for the late Henry M. Dunham's Shawmut Church, Boston, and another organ supervised by Mr. Dunham for Porter Congregational, Brockton; an organ for the First Congregational, Montclair, N.J., built largely in Boston, was supervised by Dr. R. Huntington Woodman.

"On a visit to England," says Mr. Elliot, "I brought back the first Kinetic blower and acquired the American rights to that and to the first front-wheel brakes for automobiles." He sold his Austin stock "and with the proceeds started the Kinetic Engineering Co. in a factory on Park Avenue, New York, in 1905, near the old Roosevelt organ works. Meanwhile I had been getting more interested in mining and



engineering." He soon sold also his Kinetic interests and between 1906 and 1909 was variously employed in mining, smelting, and real estate in Mexico and elsewhere. "I studied hard and worked hard . . . and later qualified as a member of the American Institute of Mining Engineers."

In Mexico he became involved mildly in governmental activities and arrived in London in July 1908 as Commissioner to direct the Mexican National Exposition planned for Crystal Palace. Things went wrong, but Mr. Elliot remained some eighteen months in England, enjoying himself immensely in organ circles there. In 1909 he returned to America and became president of the Hope-Jones Organ Co. of Elmira, N.Y., which had been established when the Austins decided they couldn't use the Hope-Jones ideas. The next year Hope-Jones was liquidated and taken over by Wurlitzer, and Mr. Elliot returned to his engineering business, in England and South America.

In 1914 he returned to America for a holiday and decided to remain, becoming eastern manager for the W. W. Kimball Co. In 1916 he went to Van Nuys as vicepresident and general manager of the California Organ Co. but in 1918 returned to Kimball as manager of the organ department. During the next seven or eight years the Kimball organ business grew from about a hundred thousand dollars a year to more than ten times that, a prosperity period for all organ-builders, thanks especially to the theater era.

In 1925 he couldn't resist the offer of the Welte-Mignon Corp., New York, and became its vicepresident, director of its organ activities, and general manager of the Welte Organ Co. Welte-Mignon did not make a go of it, so again Mr. Elliot moved. In 1927 he joined the Aeolian Co. as vicepresident of its Votey Organ Division. But here also conditions did not develop as anticipated and in 1928 he joined Wurlitzer in an effort to develop a church-organ business for the firm that had been so successful in selling theater organs. That effort failed for a complication of reasons and in 1929 he returned to Kimball as chief engineer and acting-manager of the organ division. The return was not a happy event for any of the parties and Mr. Elliot soon became a free-lance. At about this time the Army wanted organs in eight of its chapels and the late Arthur Hudson Marks was instrumental in installing Mr. Elliot as organ consultant to the Army, though incidentally Mr. Marks' organization was not interested in the instruments and did not bid on any of them.

After the Army contracts had been completed Mr. Elliot interested himself for a time in friendly association with Maj. Richard H. Ranger, and with Cordolo Inc. in Florida, in the field of electronics, and later with WQXR, both of New York City, in the development of the Ansley electronic piano (not an electrotone but an electronic manipulation of the piano) and high-fidelity radio receiver.

All of which is but the barest outline of a most interesting and varied career. The last-named activities are included not because of any special technical importance but largely to explain Mr. Elliot's connection in recent years with the office of WQXR where so many of his friends had long been addressing their letters to him.

He is survived by his widow, Amy Keith Elliot whom he married Oct. 3, 1922, and by her two sons, his step-sons, Bruce a photographer and Robert a radio engineer; also by Mrs. Clayton Rich, nee Leonore Elliot, a daughter by his first wife.

What of Bob Elliot the man, as his friends all knew him? He was a frequent visitor to T.A.O. office and to our home, where he was always a favorite because of his breadth of viewpoint, his generosity toward all other organbuilders, his unfailing gentlemanliness and courtesy. To us, Bob was always a fine friend, a real man, a welcome visitor. He had a tremendous store of organ knowledge which was constantly on tap, whether by memory or by the innumerable notes he kept of everything of importance. It was a great blow to him

about a year ago when thieves broke into the Newark repository of his memoranda and burned & destroyed so much that was invaluable to him, invaluable also to the record of organ history during his lifetime. He was never a timid soul, as the record shows; yet he was never reckless in any of the moves he made. Rather he was the victim of the worst era that ever struck the organ world. In his earlier years he kept moving from one activity to another, but in every move there was good logic, not to mention also the search of a man after happiness in the kind of work that appealed to him. If he had not been a man of broad knowledge, or a man of positive notions of his own about what should be put into every product, he might have been more secure in his business connections. Those of us who know what went on behind the scenes, know that it was not lack of foresight that kept driving him from one activity to the other since his first move from Chicago in 1925, but rather too much confidence in the declared intentions of others. In one case he was promised a fund of two million dollars upon which to lean in the development of the work he undertook, whereas less than a quarter of that money was actually available; and on top of this came the crash that hit the organ industry with disastrous force.

He was an organbuilder in the managerial sense rather than as voicer or inventor; he knew how to get things done, what to do, and how to sell. Out in the field he was a superb contact man. He undoubtedly had enemies; all men have. But he leaves behind him a very great army of friends whose friendship and respect he abundantly earned. Among them I am proud to count myself.—T.S.B.

## History of the Console

By Dr. HOMER D. BLANCHARD

Corrections & Additions: Article 5

EACH correction or addition by Dr. Blanchard is herein prefaced by the T.A.O. issue, page, column, and paragraph in Mr. Welliver's original contribution; figures within parentheses refer to Dr. Blanchard's bibliography, August 1941 page 238.—ED.

October 1940, 304-1-1: "The first noteworthy lay or professional builder in England was William Watton." This name is given as Wotten (28) and forty-one other builders before him are mentioned, including the three generations of Howes.

Here we ought to include the 1564 stoplist (3-p.17) according to the contract for the St. Paulikirche of Hildesheim; manuals were to go from C below to A above, 41 notes; the Pedal went from C below to C, with no indication of the number of notes. The stoplist indicates two keyboards, for the lower one is said to contain an eight-rank mixture. This is interesting for its fairly accurate indication of range.

Do.: 304-2-3: The Theussner organ in Merseburg Cathedral does not seem to be a five-manual, for Kothe (14-p.26) says he built the organ after eight years' work and that it had 65 stops, 4046 pipes, and four manuals. Adlung (1-p.255) gives it as a four-manual. And the Halberstadt instrument, according to Adlung (1-p.237) was built by Herbst in 1718 and had only three manuals and a pedal; but it did have two separate keyboards in addition to the main console, one in choir pitch, one in chamber pitch, so that, according to Adlung, three organists could play it. Thus it had five keyboards but was not a five-manual organ, and the foregoing explains the "curious organ" in 304-2-6. Adlung, a contemporary, gives the complete stoplist. So far as I know, the Adlung work has never been lost; the facsimile reprint was published in 1931. I believe Dr. Audsley knew the original;



the writer in Grove's certainly did. [Dr. Blanchard gives the stoplist of the organ in the Hohenstiftskirche in Halberstadt, which we hope to reproduce in later pages; our interest here is centered on other matters.—ED.]

Riepp's organ for the monastery of Ottobeuren in 1766 was a genuine five-manual (27).

Do.: 304-2-4: Andreas Silbermann built the Strasbourg organ, completing his work apparently in 1714 rather than 1716 (9-p.34); Gottfried Silbermann built the Freiburg instrument, dedicated Aug. 20, 1714, and still in practically its original condition.

Do.: 304-2-5: Gottfried Silbermann's St. Sophia organ in Dresden was built in 1718; Bach played it in 1731 (9-p.63).

Do.: 305-1-2: Adlung (1-p.241) says the organ at Hamburg was built by Zacharias Hildebrand who caused Gottfried Silbermann so much trouble but who assisted in the building of the Katholische Hofkirche organ in Dresden. The stoplist as given by Adlung shows only four 16's in the Pedal, two of them reeds. One of the five reeds was a 32' Posaune; the other 32's were a Principal and a Sub-Bass.

For excellent pictures of consoles of the past, such as T.A.O. selected to illustrate Mr. Welliver's November 1940 article, see: 1-p.56; 12, plate 15; 15, plates 6, 15; 19-p.48, 81, 88; 24, plate 2; 22, plate 5, p.18; 28-p.68.

November 1940, 333-1-2: It is interesting to record some of the earlier organs with detached consoles. In 1742 (27-p.143) Johann Philipp Seifert built a large organ in Ebrach with a detached console. In 1750 Joseph Gabler built the huge organ for the Benedictine Monastery at Weingarten with a detached console, four manuals, pedal, and 77 draw-stops (26-p.35). Rupp (19-p.144) gives Hausdoerfer in the eighteenth century credit for a detached console.

As regards 1835 and the inventor of tubular-pneumatic action, Kothe and Rupp give the spelling as Moitressier, and Kothe (14-p.31) says he made his first model in 1835, using

suction. According to Rupp (19-p.174) this was patented in 1866 and the patent model used suction to pull down a piston in a cylinder which in turn pulled down the pallet-valve. He showed a model at the Paris Exposition in 1869 where Willis secured the patent for England.

Most German authorities accessible to me prefer to give the credit for tubular-pneumatic system as we think of it to Friedrich Sander of Liegnitz (19-p.174, 14-p.33, 7-p.90). He first applied the idea in Breslau in 1863 and brought out a model in 1867. Compressed air was sent through the tube into the pneumatic, causing the latter to fill, thus performing the work. Henry Willis is said to have used this system in the Royal Albert Hall organ in London in 1871, using action-wind at about 28". Sander also is given credit for the first use of the exhaust system in tubular-pneumatic action (19-p.175) some time before 1880.

The 1841 box-pallet by Hill was used for the tracker type of action. [Here it is necessary to decide whether we accept 1835 or some later date as marking the invention of electro-pneumatic action; Mr. Welliver is inclined to accept the former, and accordingly the Hill invention could be properly an improvement, while Dr. Blanchard seems inclined to accept a later date and therefore consider the Hill invention as making no contribution to tubular-pneumatic.—ED.]

Sachs (20-p.380) gives credit to Joseph Booth in Wakefield in 1827 for putting the bass pipes on a special chest and using pneumatics (puffs) fed from the main chest to help work the action. This is a forerunner of Barker's work.

Do.: 333-1-3: "Electro-pneumatic action was the invention of Peccard." Some additional evidence may be interesting. Gauntlett in 1852 (7-p.30) wanted to put magnets on the pallets and the sliders, but was unsuccessful for obvious reasons. Barker built an organ for the Paris Exposition in 1867 with electro-magnetic action but it was not reliable and was too noisy (14-p.33). Dr. Barnes (2-p.249) says Bryce-

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NOTE: In following his long established policy of bringing new American talent to the fore, and opening new channels for their artistic expression, Bernard R. LaBerge is presenting to the American public Walter Baker, who is rapidly making a name for himself as a concert organist. Mr. Baker has played many recitals in Pennsylvania, and has appeared with orchestra in Philadelphia with great success. His Good Friday recitals, on the Wanamaker organ in Philadelphia, are attracting many thousand people.



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son Brothers introduced electric action into English organs in 1868 with one in London. Dr. Pecchard worked with Barker in the improvement of the pneumatic-lever. The Weigle firm in Stuttgart built an organ for the Vienna Exposition in 1873 with straight electric action (14-p.34). According to Sachs (20-p.381) the firm of Schmoele & Mols of Philadelphia really made electro-pneumatic action possible (also 7-p.30); Rupp (19-p.328) gives them credit for using a small magnet to operate a small primary valve. Merklin (19-p.328, 20-p.381) first introduced this system into Europe in connection with the sliderchest. Sachs (20-p.381) says Welt introduced it into Germany, although this might possibly be confused with Weigle.

Do.: 333-1-6: The Ulm organ with two pedal claviers was erected in 1857 says Rupp (19-p.137) who gives the stoplist and quotes E. F. Walcker himself to this effect. The same Walcker also built a similar double-pedal keyboard in the Frankfurter Paulskirche (7-p.86) and the same type of keyboards were used in the Cathedral at Fulda. Elis says the newly rebuilt Ulm instrument has only one pedal keyboard, and the console photo verifies it (19-p.361). Elis (7-p.86) goes on to say that "the two pedals behind one another, each of only one octave range, are a peculiarity of old Spanish organbuilding. The foremost of these pedals contained voices of low pitch, was hence a bass clavier; the other, as a melody clavier, had high-pitched voices."

(To be continued)



'NEWEST IN CONSOLES'

A T.A.O.-standard photo of the new console by the Wicks Organ Co. showing relative position of manuals and pedals

### Is Seeing Believing?

Dollars to doughnuts our September Frontispiece fooled everybody

• When the photograph of the new Wicks console for miniature organs was first received, so much admiration was necessary that the apparently off-side location of manuals-over-pedals passed unnoticed. However, one of our readers spotted it and began asking questions which T.A.O. could not answer any further than to say that no matter what the appearance, it was quite unlikely that the Wicks Organ Co. would depart from accepted measurements in console-building, and that accordingly the manuals must certainly be properly located over the pedal clavier in spite of that leftward extension.

An oblique angle in photographing consoles generally gives a more artistic view, but sometimes a false one and invariably an inadequate one so far as close scrutiny is concerned. Take another look at September 1941 page 226 and see if that left-

ward extension does not seem to make it impossible to locate the manuals centrally over the pedals.

We asked the Wicks office about it and herewith reproduce a T.A.O. standard type of console photo—taken from straight in front, no organist on the bench—which the Wicks office furnished, together with confirmation that of course the manuals are centrally located over the pedals.—Ed.

### Let's Make the Pedal Organ Sing

By WILLIAM HAMILTON

• The invitation to pull apart the stoplist of the Austin Texas organ proves irresistible. But this reader confines his ravages to the Pedal and hopes to offer a suggestive plan which could be the beginning of revolution in organ literature. It might lead to other vital mechanical changes in the instrument which will make possible a literature that can give the organ a new life. The idea which might be applied to the Texas instrument would be to enrich the Pedal Organ with distinctive solo voices from the enclosed Choir, Swell, and Solo. These stops should be applied to the Pedal not at pitches of 16' or even 8' but at 4', 2', and 1'. The softer mutation ranks should be included and the lowest note of the pedal clavier should be regarded not as CC but as middle-C. There we would have a true Obligato Pedal Organ not devoted to low grumbling voices but to bright, expressive singing stops.

The reform in the Pedal would be of immediate advantage in transcriptions. In playing almost any piano or orchestral work it would produce a different character very near to the composer's intention. It would eliminate the drone bass which is probably the worst distortion that transcriptions suffer from and, followed to a logical conclusion, that is with the transfer of all those heavy deep-sounding basses to the manuals, it would offer a means of performing a new organ literature written from a new musical viewpoint.

A treatment of the Pedal Organ as drastic as this should only be undertaken by an artist of the capacity and authority of Mr. Harrison and with the studious cooperation of the most advanced technical virtuosi. The Pedal department of the Texas organ as outlined is larger than any other section of the instrument. Except for suggestions already offered it seems adequate according to average standards. But a dozen or more expressive voices added in the upper octaves from material already present would give this organ a new department which at present may be unique.

## Ernest White

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**Edward B. Gammons' Repertoire***Christ Church, Houston, Texas*

• The following is the complete choral repertoire used by Mr. Gammons in his entire stay in Houston, from the fall of 1937 to the summer of 1941. Publishers are indicated in the usual way (key to publishers will be found on our January 1941 page 4) and the figures after the titles indicate relative values, "as 1 the best, 2 all right, 3 fair, and 4 definitely poor." Those marked \* were in the library when Mr. Gammons arrived in Houston; it will be noted that almost the entire list was added by Mr. Gammons.

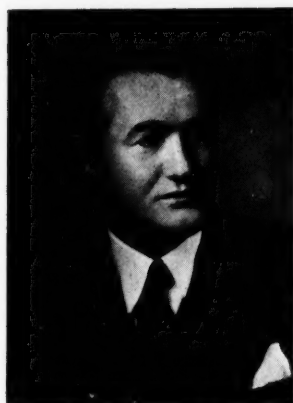
The Houston choir included a mixed chorus of 54 (20-12-10-12) with 16 additional soprano boys who rehearsed three times a week; the adults rehearsed once a week, 90-minute period, with additional rehearsals during the heaviest seasons, and there was a warm-up rehearsal each Sunday at 10:30. The girls' choir of 14, singing regularly for the church school, occasionally sang with the church choir.

Because this repertoire represents a man's complete selections for such a period it is herewith given without omissions.

Arcadelt-e, Hear my prayer—1  
Arensky-e, O God we pray—2  
Arkangelsky-o, O Light Divine—1  
Attwood-g, Come Holy Ghost—2

-h, Enter not into judgment—3  
-e, Teach me O Lord—2  
Bach-d, A Christmas Anthem—2  
-e, Break forth O beauteous—1  
-e, Come together let us sing—2  
-e, How shall I fitly meet—1  
-vb, Jesu Joy of man's—1  
-o, My heart ever faithful—1  
-e, Now let every tongue—1  
-e, Out of the depths—1  
-e, Rejoice ye Christians—2  
Beethoven-e, Heavens are telling—2  
Beobide-e, Therefore we—2  
Bortniansky-g, Cherubim Song—1  
Brahms-h, A White Dove—2  
Burck-h, When up to heaven—3  
Burgess, Behold a great Prelate—3  
Casali, Hosanna to the Son—3  
Chadwick-h, A Child is born—2  
-b, Land of our hearts—4  
Clark-g, I will lift up—3  
Cornelius-g, The Three Kings—1  
Davies-hn, God be in my head—1  
Decius-e, To God on high—1  
Drozdo-f, O Lord we pray—2  
Dvorak-d, God is my Shepherd—2  
\*Elgar-h, Ave Verum—3  
English-hn, First Nowell—1  
-hn, Holly and Ivy—1  
-hn, Good King Wenceslas—2  
Evans-vb, I will give thanks—1  
-vb, Praise to the holiest—2  
-vb, This is the day—2  
-vb, Thy kingdom come—1  
Farrant-e, Hide not Thou—1

Franck-g, O Lord be merciful—2  
French-p, Glory be to God—2  
-o, The King's Welcome—2  
-o, Ye sons and daughters—1  
Gaul-o, O God who hast prepared—3  
German-e, Cradle song—1  
-co, Unto us a Boy is born—1  
-g, While by my sheep—1  
Gevaert-b, Gloria in excelsis—1  
-vb, Joyous Christmas Song—1  
-g, Magi Kings—2  
Gluck-e, Out of the deep—2  
Goss-e, I heard a voice—1  
-vb, O Savior of the world—2  
-h, O taste and see—3  
Haitian-h, Jesu Thou dear Babe—2  
\*Handel-g, And the glory—1  
-vb, Holy art Thou—2  
-e, In Thee O Lord—2  
-g, Surely He hath borne—1  
-e, Thanks be to Thee—1  
\*Haydn-g, Heavens are telling—1  
-e, Lo my Shepherd—2  
Hilton-e, Lord for Thy tender—1  
\*Himmel-g, Incline Thine ear—4  
Holst-gc, Christmas Song—1  
-ls, Let all mortal flesh—1  
-ls, Turn back O man—2  
Italian, Alla Trinita—1  
Ivanov-b, Bless thou the Lord—1  
Jacob-co, Brother James' Air—1  
Kieff-hn, Give rest O Christ—1  
Kopyloff-e, God is a Spirit—1  
-b, Hear my prayer—1  
Lutkin-s, The Lord bless you—3



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BACH-DAQUIN: Chorale Preludes: Sleepers Wake!—In Dulci Jubilo—Now come, Saviour—Rejoice greatly, Ye Christians.  
Noëls: Grand Jeu et Duo—Noël sur les Flûtes. Album M616.

BACH-BRAHMS: Jesu, Joy of Man's Desiring (Bach); Behold, a Rose breaks into bloom (Brahms); 12" record (for December release).  
HANDEL: Organ Concertos with Orchestra (Fiedler Sinfonietta): No. 2 in B flat, 12" record 15751; No. 10 in D minor, album M587; No. 11 in G minor, two 10" records 2099-2100; No. 13 in F major, album M733 ("The Cuckoo and the Nightingale").

## FOR CHRISTMAS — GIVE VICTOR RECORDS



- Lvoff-g, O holy Jesu—2  
 \*Mendelssohn-g, He watching—1  
   -e, How lovely—1  
   If with all your hearts—2  
   -o, Sleepers wake—2  
   -g, There shall a star—2  
 Mozart-vb, Ave Verum—2  
   -hn, Lacrymosa—2  
 Netherlands-e, Prayer of—1  
 \*Noble-vb, Souls of righteous—3  
 Ouseley-hn, From rising of sun—2  
 Palestrina-e, O Holy Father—1  
 Parker-b, Grant we beseech—2  
 Parry-gc, Jerusalem—1  
 Praetorius-g, Lo how a Rose—1  
 Purcell-e, Glory and worship—2  
   -e, Rejoice in the Lord—2  
   -e, Thou knowest Lord—1  
 \*Rogers-g, I will lift up—3  
   -o, \*Lord is my strength—3  
 Russian-g, Carol of Russian—2  
   Divine Praise—2  
 Saint-Saens-g, Tollite Hostias—3  
 Schuetz-g, Pharisee and Publican—1  
 Shaw-hn, Day draws on—1  
   -gc, Go forth into the world—1  
   -gc, With voice of singing—2  
 Shuetky-vb, Send out Thy Spirit—1  
 Snow-vb, Give peace in our time—2  
 Spanish-h, Joseph's lovely garden—3  
 Stralsund-o, Praise to the Lord—1  
 Sullivan-e, Turn Thy face—3  
 Taylor-h, Lift up your heads—3  
 Tchaikowsky-h, Blessed angel—1  
   -e, O Thou from Whom—2  
 Thiman-hn, Christ the Lord—1  
   -hn, Earth does not hold—2  
   -hn, Hark a thrilling voice—2  
   -cp, Jesus shall reign—1  
 Titcomb-vb, Behold now praise—2  
   -c, I will not leave you—1  
   -c, We have seen His star—1  
 Tye-hn, O come ye servants—2  
 Vulpus-b, Praise to God—1  
 Webbe, O King of Glory—2  
 Welsh-h, Deck the hall—1  
 Wesley-hn, Blessed are they—2  
   -e, Lead me Lord—1  
   -o, O Lord my God—2  
 \*West-g, O how amiable—3  
 Whitlock-co, Sing praise to God—1  
 Willan-h, In name of our God—2  
   -h, O sacred feast—1  
 Williams-gc, Let us now praise—1  
 Williams-hn, Thou wilt keep him—3  
 \*Zingarelli-g, Go not far—4

#### The Communion Service

- Bach, ar.Gammons, in F, Gm—1.  
 \*Eyre in Ef—4. Harwood, Af—2.  
 Marbeck—2. Nicholson, C—3.  
 Plainsong Missa Marialis—1.  
 Shaw, Anglican Folk Mass—2.  
 Stewart, Af—1.  
 Titcomb, Sanctae Crucis—1.

#### Te Deum

- Parker, E—2. Shaw, Ef—1.  
 Stanford, Bf—2. Whelpley, Af—3.  
 Willan, Bf—1. Woodward, Ef—4.

#### Benedicite Opera Domini

- Appel, Df—2. Noble, Bm—2.

#### Benedictus es Domine

- Aldridge, G—2. Gaul, Bm—2.  
 Lutkin, Ef—3. \*Matthews, Af—2.  
 Soule, O Quanta Qualia—1.  
 Thiman, D—1. Titcomb, C—1.  
 Willan, Tone 2—1.

#### Jubilare Deo

- Aldridge, G—2. Stanford, Bf—2.

#### Magnificat & Nunc Dimittis

- Stanford, Bf—2. West, Ef—3.  
 Titcomb, Plainsong with f.b.—1.

#### Gloria Patri

- Mendelssohn—2.

### Dr. Marshall Bidwell's Recitals

#### 1940-1941 Season Summary

• Carnegie Institute, Pittsburgh, has issued its annual booklet of recital programs by Dr. Bidwell on the 4-126 Aeolian-Skinner in Carnegie Music Hall, from recital No. 3320, Oct. 5, 1940, to No. 3397, June 29, 1941, with programs Saturdays at 8:15 and Sundays at 4:00. The booklet gives the following data prepared by Dr. Bidwell:

- 46 Seasons completed;
- 78 Recitals and lectures;
- 932 Compositions presented;
- 835 Organ solos, representing
- 257 Composers, among whom were
- 97 Americans;
- 62 First-performances in the series.

Dr. Bidwell lists the composers represented most frequently:

- 165 Bach
- 40 Handel
- 21 Mendelssohn
- 19 Purcell
- 18 Sibelius, Wagner
- 16 Widor
- 15 Beethoven, Edmundson
- 12 Franck, Gaul
- 11 Schubert, Tchaikowsky, Vierne
- 10 Guilbert
- 9 Grieg
- 8 Karg-Elert, Liszt, Saint-Saens
- 7 Brahms, Debussy, Corelli, Mozart, Nev-in, Reger.

Thanks to the excellent index in the book we can quote Dr. Bidwell's list of the more interesting American and contemporary compositions; works played also on last season's programs are marked\*.

- Andrews, Venetian Idyl
- Archer, Marche Triomphale
- Banks, Imaginary Folksong\*
- Barnes, Gregorian Toccata
- Bartlett, Toccata E\*
- Becker, Toccata Gm
- Bedell, An Irish Pastel\*
- Marche Solennelle
- Noel Provencal
- Noel with Variations\*
- Berlin, God Bless America
- Bidwell, Evening Idyl
- Foster Melodies Fantasy\*
- Reverie on Handel Theme\*
- Songs of 1865\*
- Bingham, Roulade\*
- Boex, Marche Champetre\*
- Bonnet, Elves\*
- Romance sans Paroles\*
- Variations de Concert\*
- Borowski, Son.1: 2 Mvts.\*
- Cadman, Caprice\*
- Land of Sky-Blue Water\*
- Clokey, Canyon Walls\*
- Cat\*
- Old French Carol
- Old Irish Air\*
- Wind in the Chimney\*
- Coke-Jephcott, Variation & Toccata
- DeLamarter, Carillon\*
- Dethier, Christmas
- Menuet\*
- Variations on Christmas Carol\*

- Dickinson, Old Dutch Lullaby
- Diggle, Christmas Carologue
- Dundee Prelude\*
- Toccata Pomposa
- Dupre, Cortege & Litany\*
- Fugue Gm
- Verset & Toccata Ave Maris\*
- Edmundson, Apostolic Symphony
- Easter Even Prelude\*
- Easter Spring Song\*
- Elfin Dance\*
- Four Polyphonic Preludes
- Prelude In Dulci Jubilo
- Toccata Vom Himmel Hoch\*
- Two Preludes on Choraes\*
- Farnam, O Filii et Filiae
- Federlein, Scherzo-Pastorale
- Floyd, Anno Domini 1865\*
- Antiphon on Litany\*
- Prelude Veni Emmanuel
- Starlight Pastel
- Foot, Christmas
- Friml, Adieu
- Dawn
- Gaul, Ancient Hebrew Song\*
- Ascension Fiesta
- Ave Maris Stella\*
- Chant for Dead Heroes
- Daguerreotype of Old Mother\*
- Easter on Mt. Rubidoux\*
- Martin Luther's Christmas Carol\*
- Mist
- Wind & Grass\*
- Yasnaya Polyana
- Herbert, American Fantasy
- Badinage
- Victor Herbert Favorites
- Hodson, Easter Dawn
- James, Son.1: Andante
- Jennings, Prelude-Sarabande-Fugue\*
- Johnson, Candlelight Carol
- Johnston, Evensong
- Resurrection Morn\*
- Kinder, In Springtime\*
- Kramer, Eklog\*
- Kreisler, Caprice Viennois
- Liebesfreud
- Old Refrain
- Lacey, Resurrexit
- Lieurance, Waters of Minnetonka\*
- Loud, Thistledown\*
- MacDowell, Scottish Tone Picture
- Smouldering Embers
- Water Lily
- Wild Rose
- Macfarlane, America the Beautiful
- Scotch Fantasy
- Spring Song
- Matthews, Toccata Gm
- McAmis, Dreams\*
- McKinley, Cantilena\*
- Fantasia on St. Clement\*
- Miller, It's a-Me O Lawd\*
- Negro Portraiture
- O Zion\*
- Steal Away\*
- Thakay-Yama\*
- Nash, Water Sprites\*
- Nevin, l'Arlequin
- Sketches of the City
- Will o' the Wisp\*
- Noble, Solemn Prelude
- Parker, Son. Efm: Allegretto\*
- Peeters, Fantaisie Symphonique
- Poister, Christmas Cradle Song\*
- Rogers, Concert Overture Bm
- Sonata 1\*
- Russell, Bells of St. Anne
- Saxton, Carol Rhapsody
- Shelley, Fanfare d'Orgue
- Smith, Spring Morn
- Snow, Two Choralpreludes\*
- Sowerby, Carillon\*
- Joyous March\*
- Stebbins, In Summer
- Stoughton, Dreams
- Swinnen, Chinoiserie
- Taylor, Dedication\*

Thatcher, Fantasy on Silent Night  
Thompson, Ariel

Elegie to American Soldier

Titcomb, Puer Natus Est\*

Weaver, Squirrel\*

Weinberger, Bible Poems

Whitmer, Baptism Theme\*

Toccata

Two Christmas Folksongs

Willan, Int.-Passacaglia-Fugue

Yon, Christmas in Sicily\*

Christo Trionfante\*

Concert Study Dm\*

Echo\*

Gesu Bambino\*

Humoresque\*

Hymn of Glory\*

Copies of the booklet are available at 50¢ each; because of the complete index of compositions and the program-notes, it makes a valuable addition to any library.

#### Washington, D. C.

• Local organists have organized the Washington Choirmasters Club to meet each month for discussions of church-music problems under the leadership of a different member for each session; no dues; no obligations other than to attend every possible

meeting. First event was a discussion of conducting, posture, discipline, and tonal thinking, led by R. Deane Shure. Subsequent events will be listed in the events-forecast column.

#### New York City Vacancy

• An Episcopal church in Greater New York City is in need of an organist immediately, \$50.00 monthly to start, three choirs, morning services only, weekday services only during Lent (once a week then), man only, preferably Episcopalian, essentially experienced in and sympathetic with the Episcopal service; choir work much more important than organ-playing. Write H.I.N., c/o T.A.O.

#### DeWitt K. Botts

• has been appointed to Park Church, Elmira, N.Y., effective Sept. 21. For 20 years he was director of music of Manlius Military School, Manlius, N.Y.; for 18 years organist of United Church, Fayetteville; and he remains director of the Syracuse American Legion Chorus which for the past six years has won first place in national competition. He graduated from Bucknell University and earned his Mus.M. degree in Columbia University.

#### Service Organ Music

• Following are the organ pieces used during October and planned for November in the Madison Avenue Presbyterian, New York, by Seth Bingham:

Bach, Credo

Have Mercy on Me

If Thou but Suffer

Prelude & Fugue G

Fugue Ef

Sleepers Wake

Beethoven, Adagio

Bingham, Agnus Dei

Toccata on Leoni

Intercession

Forgotten Graves

Puritan Procession

Boyvin, Plein Jeu

Chauvet, Procession

Corette, Recit Tendre

Dandrieu, Fugue on Ave Maris

Handel, Largo

Jullien, Fantasie Chromatique

LeBegue, Prelude & Fugue

Marchand, Dialogue

Mendelssohn, Son:6: Finale

Nivers, Prelude

Pachelbel, O Lamb of God

Piroye, La Beatitude

Raison, Trio en Chaconne

Schubert, Serenade

Sibelius, Romance

Sowerby, Requiescat in Pace

Tchaikowsky, Andante Cantabile

#### Richard Keys Biggs

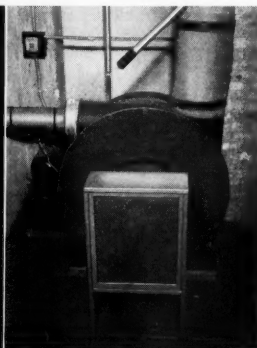
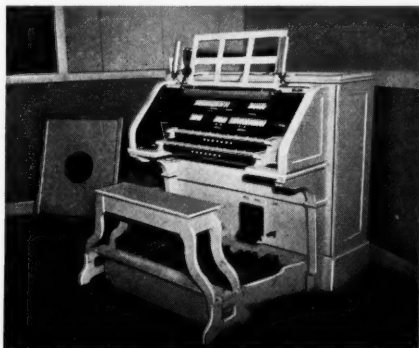
• has resigned from St. Paul's R.C., Los Angeles, after five years, and the Church has appointed H. Toni Roelofsma, selected by Mr. Biggs as his successor; Mr. Roelofsma for the past year was organist of Wilshire Presbyterian.

#### Penna. A. G. O.

• continues the splendid idea of having a weekly luncheon. Place is Van Tassell's, 1420 Chestnut St.; time is Wednesday noon; "in order that we receive efficient service it is necessary that we guarantee the restaurant at least 20 patrons at our table."

#### American Rome Academy Prize

• American Academy in Rome, 101 Park Ave., New York, cannot send prizewinners abroad for study, but continues to assist composers by prizes of from \$25. to \$1000. Competition closes Feb. 1, open to U. S. men citizens under 31, for compositions for orchestra or in sonata or other larger form.



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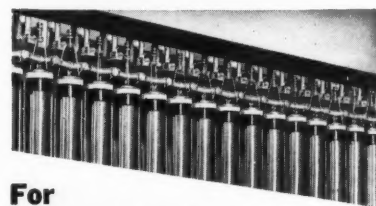
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### This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **JAMES S. CONSTANTINE**  
Charlottesville, University  
Nov. 16 (hour not named)  
Widor's 6th (complete)  
Titelouze, Ave Maria Stella  
Clerambault, Prelude  
de Grigny, Recit de Tierce  
Wagner, Die Walkure Selections  
Sowerby, Pageant  
This is the first in a set of three recitals;  
Jan. 18 and March 29 are the other dates.
- **DR. JOHN A. GLASER**  
Trinity Lutheran, Flatbush, N.Y.  
Nov. 5, 12, 19, 26, 7:55  
\*Rogers' Suite  
\*Halloway's Suite Arabesque  
Harris, Autumn Sunset  
\*Burdett, Cortege de Fete  
Clokey, Old Irish Air  
Edmundson, Prelude on Angelus  
Prelude on Schumann Theme  
\*Cole, Song of Gratitude  
Warner, Prayer Df  
Nevin, Praeludium  
Kinder, In Moonlight  
Nov. 16, 4:00, *For New Organ*  
Rowley, Song of Creation  
Bach, Jesu Joy of Man's  
Dickinson, Memories  
Clokey, Jagged Peaks  
Bedell, Legende  
Rubinstein, Kamennoi-Ostrow  
Fibich, In Paradise  
Grieg, To Spring  
Weinberger, Bible Poems  
Handel, Hallelujah Chorus

- **EDWIN ARTHUR KRAFT**  
Trinity Cathedral, Cleveland  
Nov. 3, 8:15  
Elgar, Allegro Maestoso  
Bach, Hark a Voice Saith  
Handel, Menuet  
Maquaire, 1: Allegro  
Bach, Christ Lay in Death's  
Dethier-j, Andante Cantabile  
Johnson, Pavanne A  
Matthews, Concert Overture  
Meale, Magic Harp  
Whitford, Now Thank We All
- **VIOLA LANG**  
St. Paul's Episcopal, New York  
Nov. 6, 8:30, *Organ Dedication*  
Mendelssohn, Son.1: Allegro Assai  
Buxtehude, Aria  
Clerambault, Allegretto  
Bach, Toccata F  
Bonnet, Berceuse  
Handel, Con. 10: Allegro  
Sowerby Carillon  
Guilmant, Son.1: Finale
- **CLAUDE L. MURPHREE**  
University of Florida, Gainesville  
Nov. 2, 16, 4:00  
\*Stanley, Int. & Allegro  
Arne, Gig  
Purcell, Minuet  
Miller's Suite Amerindian  
Swinen-j, Soir d'Automne  
-j, Soir du Printemps  
Jenkins-j, Night  
Jepson's Pageant Sonata  
\*Jongen's Sonata Eroica  
Rameau, Two Ritournelles  
Bach's Sonata 5  
Prelude & Fugue Gm  
Murphree, Stephen Foster Suite  
Dunham, Scherzo G  
Bingham, Twilight at Fiesole  
Edmundson, Toccata Von Himmel
- **ARTHUR W. QUIMBY**  
Museum of Art, Cleveland  
Nov. 2, 9, 16, 23, 30 5:15  
du Mage, Grand Jeu  
Scheidt, Chorale & Fugue  
Bach, Andante & Allegro F  
Boely, Pange Lingua  
Buxtehude, Prelude-Fugue-Chaconne  
This program is taken entirely from Bon-  
net's Historical Organ Recitals book (G.  
Schirmer).
- **WALTER R. RYE**  
Museum, Brooklyn, N. Y.  
Nov. 6, 13, 20, 27, 4:00  
\*Purcell, Suite from Dioclesian  
Bull, Praeludium  
Byrd, Miserere  
Peeters, Toccata Ave Maris Stella  
\*Gabrieli, Canzona  
Palestrina, Ricercare  
Frescobaldi, Canzona

- Bach, Only to God on High  
\*Titelouze, Magnificat Tone 4  
Couperin, Kyrie & Gloria  
le Begue, Les Cloches  
Vierne, 1: Finale  
\*Reger, Toccata Dm; Benedictus  
Karg-Elert, Legend of Mountain  
Dupre, Toccata Ave Maris Stella
- **DR. ELMER A. TIDMARSH**  
Union College, Schenectady  
Nov. 2, 9, 16, 30, 4:00  
\*Dubois, Messe de Mariage  
Massenet, Angelus; Elegie.\*  
Dupre, Cortege et Litanie; Finale.  
\*Marcello, Psalm 19  
Lotti, Aria  
Martini, Gavotte  
Vivaldi-Bach, Concerto 2  
MacDowell, Five Transcriptions  
Franck, Piece Heroique;  
Pastorale; Finale.  
\*Mendelssohn, Prelude Bf  
Sonata 6  
Cyril Scott, Five Transcriptions  
Debussy, Nuages  
Ravel, Pavane  
Andriessen, Chorale  
\*Handel, Largo  
Rubinstein, Kamennoi-Ostrow  
Beethoven, Minuet G  
Moonlight Sonata  
Grieg, Peer Gynt Suite  
Sibelius, Romance; Valse Triste;  
Finlandia.
- **THOMAS H. WEBBER**  
Idlewild Presbyterian, Memphis  
Nov. 23, 4:00  
Bach, Fantasia & Fugue Gm  
Williams, Rhosymedre Prelude  
Mendelssohn, Midsummer Scherzo  
Edmundson, Imagery in Tableaux  
Macfarlane, Evening Bells  
Chopin, Etude Am  
Debussy, Afternoon of Faun  
Bizet, Menuet  
Vierne, 6: Finale
- **CARL WEINRICH**  
New York University, New York  
Nov. 2 (hour not named)  
Handels' Concerto 10

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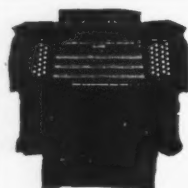
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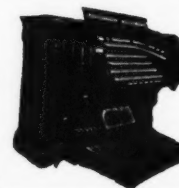
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Buxtehude, How Brightly Shines

Bach's Sonata 5

Toccata-Adagio-Fugue

Nov. 30 at Princeton University and Dec. 1 at the Germanic Museum, Harvard University. Mr. Weinrich will give recitals consisting of the third part of Bach's Clavierübung.

• **ERNEST WHITE**

St. Mary the Virgin, New York

Nov. 17, 24, Dec. 1, 8, 8:30

\*Franck, Prelude-Fugue-Variation  
Chorale E

Vierne, Pieces in Free Style:

Preamble; Cortege; Complainte;

Epitaph; Prelude; Canon.

Franck, Chorale Bm

Piece Heroique

\*Bach, O God Thou Merciful

Vierne, Pieces in Free Style:

Meditation; Idylle Melancolique;

Madrigal; Reverie;

Divertissement; Canzona.

Flor Peeters, Elegie

Modal Suite: Koraal; Scherzo.

Langlais, Poesmes Evangeliques:

La Nativite; Les Rameaux.

\*Bach, Passacaglia

Adorn Thyself O Dear Soul

Sonata Em

Vierne, Pieces in Free Style:

Legende; Scherzetto; Arabesque;

Choral; Lied; Marche Funebre.

H. Wm. Hawke, Studies for Pedal

Grasse, Serenade

Langstroth, Two Choralpreludes

Simonds, Dorian Prelude Dies Irae

\*Bach, Fantasia G

Vierne, Pieces in Free Style:

Berceuse; Pastorale; Carillon;

Elegie; Epithalame; Postlude.

Maleingreau, Offrande Musicale

Symphonie de la Passion

**R. C. O. Examinations**

• Royal College of Organists, London, awarded 19 associate and 5 fellowship certificates at the July 1941 examinations.

**Franklin Glynn**

• has been appointed to St. Mary's Episcopal Cathedral, Memphis, Tenn., after having spent several years in New York City where he served temporarily as organist of Brighton Heights Reformed, in Richmond Borough.



**Last month's  
RECITALS**

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

• **ROBERT ELMORE**

St. Mark's, Reading, Pa.

Tombelle, Son.2: Allegro

Remondi, Pastorale

Bach, Prelude & Fugue Am

Lemare, Polonaise Concert Piece

Guilmant, Cantilene Pastorale

Read, Chorale-Fantasia

Elmore, Night Song; Donkey Dance.

Yon, Concert Study 2

• **RICHARD PURVIS**

Grace Cathedral, San Francisco

Franck, Chorale E

Bach, Prelude & Fugue G

Langlais, La Nativite

Widor, 6: Intermezzo

Karg-Elert, Ave Maria

Titcomb, Cibavit Eos

Vierne, 1: Finale

Improvisation

• **LUTHER T. SPAYDE**

First Methodist, Sikeston, Mo.

Dedicating 2m Pilcher

Handel, Largo

Purcell, Trumpet Tune & Air

Clerambault, Prelude Dm

Bach, Toccata & Fugue Dm

Schubert, Ave Maria

Mendelssohn, Sonata 6

Russell-j, Bells of St. Anne

Dunham, Scherzo G

Stebbins, In Summer

Widor, 5: Toccata

• **CHESTER ALAN TUCKER**

Trinity Methodist, Petersburg

\*Bach, Prelude & Fugue D

Saint-Saens, Swan

Yon-j, Primitive Organ

Karg-Elert, Harmonies du Soir

Widor, 5: Toccata

\*Handel, Con 2: Int. & Allegro.

Corelli, Preludio

Clerambault, Allegretto

Boellmann, Priere & Minuet

Fletcher, Fountain Reverie

Meyerbeer, Coronation March

\*Purcell, Voluntary on Psalm 100

Rheinberger, Vision

Moreaux, Toccata

DeLamarter, Carillon

Widor, 5: Allegro Vivace

While visiting his home last summer Mr. Tucker ventured a recital for the "thousands of draftees who roam the streets of Richmond and Petersburg" and was requested to continue, which he did during his stay in Petersburg. He is a Mus. Bac. of the University of Michigan and is now a student in the School of Sacred Music, New York, working for his M.S.M. degree under Dr. Dickinson.

**Vierne's No. 1 Available**

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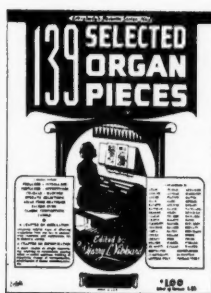
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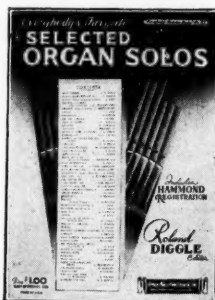
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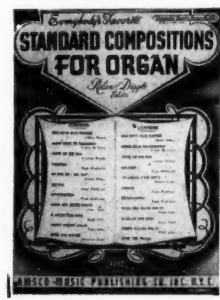
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**William A. Goldsworthy**

• resumes his extensive season of Bach cantatas for the Sunday afternoon services of St. Mark's in the Bouwerie, New York:

Nov. 16, "Bide With Us";  
Nov. 23, "Sleepers Wake";  
Nov. 30, "Watch Ye Pray Ye."

All are at 4:00 and the entire service is strictly limited to one hour. As has already been said many times in these pages, these Bach cantatas somehow ideally fit the atmosphere of old St. Mark's and are done in a style that is most Bach-like. And an additional factor, not likely to be duplicated in one church in several thousand, is the peculiar manner in which the rector of St. Mark's, the Rev. C. A. W. Brocklebank, creates in his preludial part of the service exactly a right atmosphere to make the message of these grandest of all pieces of church literature most effective as a church service instead of a concert presentation. Later cantatas in the series will be announced in the proper issues.

**William G. Blanchard**

• Nov. 9 at 4:00 in Bridges Auditorium, Claremont, Calif., Mr. Blanchard will give the premiere of his cantata, "The Challenge," written for the 50th anniversary of the founding of Claremont Community Church. Singers will include Pomona College choir men's and women's glee clubs, Scripps College glee club, and the Claremont church choir. Ralph H. Lyman will conduct; accompaniment by the composer at the organ and Shirley Snider at the piano. "The name and general theme of the cantata were suggested by a poem, The Challenge, by the Composer's father, William Martin Blanchard"; it deals with the church's challenge in a world of unrest.

**Tribute to Raymond Nold**

• Ernest White, successor to Mr. Nold as music director of the Church of St. Mary the Virgin, New York, is marking the first anniversary of Mr. Nold's death by an effort to enlist support in raising funds with which to take the next steps toward the completion of the Aeolian-Skinner organ which was largely planned by Mr. Nold and first presented to the public in an unprecedented series of recitals in 1934 by artists of the LaBerge group, after the dedicatory recital Jan. 11, 1933, by Dr. Palmer Christian. Mr. White in addition to his efforts within the parish is again presenting the organ in a series of recitals, as elsewhere announced in these pages, and the audiences who have so thoroughly enjoyed this distinctive instrument will have opportunity to contribute toward

the completion of the organ somewhat in memory of, and perhaps as a memorial to, the man to whom the instrument owes its existence.

**Leslie P. Spelman**

• will play recitals in Memorial Chapel, University of Redlands, Redlands, Calif., at 4:00 on Sundays, Nov. 2, 9, and 30; the third program is a memorial to the late Dr. Horace Alden Miller. Very regrettably the programs arrived too late for inclusion in this issue.

**Events Forecast**

• New York: Willard Irving Nevins, First Presbyterian, Nov. 30, evening service, John Traverter's "Western Wynde" mass, "Written about 400 years ago . . . founded on an ancient melody . . . a very early example of the variation form." The same program will include Bach's cantata, "Jesus Thou My Wearied Spirit," and Philip James' "God Creation's secret Force."

Philadelphia: Walter Baker, First Baptist, 8:00: Nov. 2, Mendelssohn's "St. Paul," part 2; Nov. 23, Brahms' "Requiem."

Philadelphia: Robert Elmore, Holy Trinity, 7:45: Nov. 2, Faure's "Requiem"; Nov. 30, Bach's "Come Redeemer."

Washington: Nov. 18, Mt. Vernon Place Methodist, discussion of phonetics, pronunciation, articulation, diction, etc., sponsored by Washington Choirmasters Club; hour not named.

**Robert Elmore**

• "got up nerve enough" to play his own Donkey Dance for the first time, in his Oct. 7 recital, St. Mark's Reformed, Reading, Pa., "and was overjoyed when the audience began to chuckle and smile and kept on doing so." (Quotation is given to show that the one

thing this young American does not have is conceit.) Mr. Elmore's first public playing of his Supplication on the Arcadelt Ave Maria was Oct. 5, Second Presbyterian Philadelphia; on the Oct. 7 program he also gave his own first performance of the new Gardner Read Fantasia on Good King Wenceslas, which he repeated in a recital Oct. 12 in Allentown, Pa. Oct. 19 WQXR broadcast his Three Colors for strings. Presser is publishing his new secular chorus, "V for Victory."

Nov. 5 his opera, "It Began at Breakfast," is being done by the Women's Club, Wyncote, Pa., Mr. Elmore playing a piano accompaniment.

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**San Francisco**

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**Grand Rapids, Mich.**

• St. Mark's Church dedicated its rebuilt organ Oct. 5, Dr. C. Harold Einecke playing the dedicatory recital.

**Kilgen Associates Contracts**

• Bardstown, Ky.: St. Joseph's Prot. Cathedral.

Leighton, Iowa: Ebenezer Reformed.

Louisville, Ky.: Highland Park Baptist.  
Ogden, Utah: Thirteenth Ward Latter Day Saints.

Olven, Rowena, Texas: St. Boniface.

St. Louis, Mo.: Ziegenhein Brothers.

Salt Lake City, Utah: Forest Dale Ward Latter Day Saints.

**Maryland Diocese Conference**

• Announced too late to be of use to our readers is the following schedule of events by the diocese commission on music, Baltimore:

Harold W. Gilbert on choir-room technic, Oct. 7, "the audience will be the choir"; Ernest M. Ibbotson on practical points for the church organist, Oct. 14, "a discussion at the console"; James W. Lewis on music for the volunteer choir, Oct. 21, with "an exhibit of compositions"; second annual hymn festival, Nov. 2, at 4:30, Church of St. Michael & All Angels.

**Great Neck, L. I.**

• The rebuilt organ in All Saints' is scheduled for early dedication. The original was installed in 1929 by the Hall Organ Co. and the new instrument by Aeolian-Skinner retains 15 ranks in their original position. Mr. Harrison and Hugh McAmis, organist of the church, collaborated on the new 4-62 instrument, which includes an example of the multiple-pitch pipe developed by Mr. Harrison for the 32' octave where space or funds are limited, one pipe speaking four pitches; the first example of the new device is going into the Aeolian-Skinner for the Curtis Institute, Philadelphia.

**Kilgen Organ Co. Contracts**

• Fayette, Mo.: Central College has purchased one of the 2m 'harmonic ensemble' organs developed by the Kilgen Organ Co., the present example being designed in collaboration with Luther T. Spayde of Central College faculty.

Fort Smith, Ark.: The 3-34 previously announced for the First Baptist was installed late in September; stoplist in these or later columns.

Springfield Center, N.Y.: St. Mary's Episcopal has installed a 2m in the chancel, entirely expressive, presented to the Church by an anonymous donor.

Tarentum, Pa.: St. Clement's R.C. has completed installation of its 2m in the choir-loft, entirely expressive; parts of the organ were installed in 1937 but the completion was purposely delayed until September 1941.

**George Edgar Oliver**

• died Sept. 26 in Albany, N.Y., aged 86. He studied in the Albany Classical Institute, graduated from Albany Academy in 1872 where he won a medal for his work in chemistry. He entered Harvard University but left because of eye trouble, and turned to music. He was organist of All Saints Cathedral, Emmanuel Baptist, Second Presbyterian, and St. Paul's, all in Albany; for many years he was director of public school music, retiring in 1936.

**Melville Smith**

• recently appointed director of the Longy School of Music, Cambridge, has also been appointed to Mt. Vernon Church, Boston.

**Grace Leeds Darnell**

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**G. O. S. Appointments**

• Guilman Organ School, New York, announces appointments for the following graduates and students:

Sophy M. Koch, to Redeemer Lutheran, Queens Village, N.Y.

Chester Robinson, Immanuel Lutheran, Whitestone, N.Y.

Anna Shoremount, Memorial Presbyterian, Brooklyn, N.Y., succeeding Harold Heermans.

Homer Emerson Williams

• of the Presbyterian Church, Rye, N.Y., is specializing in organ music by American composers for his service selections this season.

**Frank B. Jordan**

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**Memorization Course**

• Winslow Cheney enters the second year of his correspondence course in memorizing for organists, with an increased enrolment. He spent two months in revising the course; the new series contains more illustrations and a supplemental discourse on the subject.

**American Conductors**

• A group of American conductors met in New York City Oct. 10 "to promote the interests of American-born conductors in music and in public relations." Present were Philip James, Richard Korn, Edwin McArthur, and Charles O'Connell. Good luck to them. It's about time some of our major symphonies took a tip from Christopher Columbus and discovered America.

**Arthur Howes**

• of Washington has been appointed to Christ Church, Houston, Tex.

**Philip G. Kreckel**

• is now completing "a volume of organ pieces strictly in modal form, a great many of them based on very lovely chant tunes." Most of them are short and all are comparatively easy. Says Mr. Kreckel, "It has been my life-long ambition to write such a book." The earlier collections of Mr. Kreckel's original compositions for organ, in the J. Fischer & Bro. catalogue, predict something of unusual value in the new book.

**Charles Walker Weeks**

• arrived July 5 at the home of Mr. & Mrs. James R. Weeks, Middletown, N.Y., and found Mr. Weeks so busy adding two more choirs to Webb Horton Memorial Presbyterian that no prompt report of the advent was sent these columns. Mr. Weeks has a chancel and a junior choir; the new choirs will be Chapel, for young people of high-school age, and Carol of children from six to nine.

**Edward B. Gammons**

• in his new post as director of music, Groton School, Groton, Mass., begins with a boychoir of 44—25 soprano boys, 6 alto boys, 14 tenors and basses. "The organ," writes Mr. Gammons, "is absolutely splendid . . . you know how impossibly situated the console is and that I hope to have changed some day." It's one of the early clarified-ensemble organs by Aeolian-Skinner under Mr. Harrison's personal direction, with the console in an alcove under the organ and back of the choirstalls, the instrument T.A. O. has championed as one of the very finest in the new series by Mr. Harrison.

**Oh Lookit!**

• "He was playing Yon's Primitive Organ in recital on the big Austin when he suddenly got up, left the console, and walked to the other side of the stage. But the music went right on playing, much to everyone's amazement. It turned out that his assistant was playing from the small console which makes the Echo Organ available as a practise instrument. It went over." Dr. Homer B. Blanchard reported the incident. The scene was the University of Colorado and the perpetrator was none other than the sedate Dean of the College of Music, Rowland W. Dunham.

**Things You Oughta Know**

• "It now costs nearly twice as much to produce a car as it did last June when the company signed its closed-shop contract with the union."—HARRY H. BENNETT, Ford Motor Co.

**What's Your Record?**

• R. Deane Shure, Mt. Vernon Place Methodist, Washington, D.C., found that his choir sang 62 different anthems last season, three of them repeated, and the congregation used 110 hymns, one of them nine times. He wonders what organists would find if they checked back on their own records.

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